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ABSTRACT

A resource for teachers who design instructional programs in broadcast media, this curriculum guide consists of eight units which deal with the nature of broadcast media, broadcast programming and public interest, broadcast advertising, broadcast regulation, societal effects of broadcasting, broadcasting and future technology, radio broadcasting, and television broadcasting. Each unit follows a standard format--introductory statement, instructional objectives, content outline, learning activities, instructional assessment, and unit references. (CMV)

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A RESOURCE CURRICULUM IN BROADCAST MEDIA

by

Roger Herian
Sun Prairie High School
Sun Prairie

and

Mary Moen
West High School
Madison

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Roger Herian and Mary Moen, Authors

* * * * * * *

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INTRODUCTION

The broadcasting media have assumed an important role in contemporary American society. Most Americans use these media as their primary sources of news. The broadcast media have also become the major vehicles of popular entertainment. They both inform us and persuade us. They chronicle the important events in contemporary life and both shape and reflect our culture and values. They are, in sum, basic to modern life.

In recognition of the importance of the broadcast media, courses and units of instruction in broadcasting are finding their way into the curricula of Wisconsin secondary schools with increasing frequency. It is the purpose of this resource curriculum to provide a wealth of materials from which teachers may choose as they design instructional programs. It is hoped that these materials will be of value to teachers as they seek to make students more informed about and intelligent in their use of the broadcast media.

The format for each unit in this curriculum follows a standard design. The **INTRODUCTORY STATEMENT** for each unit presents an overview of the area of broadcast media dealt with in that unit. The **INSTRUCTIONAL OBJECTIVES** are stated in behavioral terms and progress from lower order to higher order cognitive behaviors for each major area of content. The **CONTENT OUTLINE** presents the body of knowledge to be treated in each unit. Each Roman numeral division of the content outline is reflected in recall, comprehension, application, analysis, and synthesis instructional objectives. The **LEARNING ACTIVITIES** provide many creative, student-oriented exercises that function at the application, analysis, and synthesis levels of cognitive behavior. The **INSTRUCTIONAL ASSESSMENT** is intended to provide an effective means of evaluating student progress. The first part of this section points to the learning activities which may be taken as evidence of student progress toward higher level cognitive goals. The second part of this section provides content that may be tested at the recall and comprehension levels. The **UNIT REFERENCES** indicate the sources for the content outline. Each reference includes an annotation that is intended to guide the teacher to additional source materials for the learning activities and to further teacher knowledge in the indicated area.

The units are arranged in a logical sequence. The first unit considers broadcasting as an advanced form of communication. Communication models are used to differentiate interpersonal communication and mass communication. This background provides the basis for a look at the nature of the senders of mass communication messages. Unit Two examines broadcast programming and is presented early in the curriculum because of high student interest in and familiarity with this aspect of broadcasting. Unit Three deals with advertising, the economic base for broadcast programming and structure. Unit Four examines the regulatory forces that can alter the broadcasting structure. Special emphasis is placed upon the consumer's rights and responsibilities. The fifth unit analyzes the effects of broadcast media on the individual, the family, and society. The sixth unit examines probable changes in media hardware and the effects these changes will have on both the broadcast industry and the public in the future. The seventh and eighth units consider the artistic aspects of the broadcast media and are designed to enable students to make those first important steps in using the broadcast media as creators and innovators.

Utilization of this resource curriculum in its entirety would be an exhaustive undertaking. The materials included herein may well provide the basis for a course of two or even three semesters length. Each teacher must choose those areas of content and those instructional foci most appropriate to his/her students. Some teachers may choose to elect richly from the first six units in designing a semester length course with a strong receiver orientation. Other teachers may seek a semester length integration of the critical and creative approaches to braodcast media instruction. Other teachers may use the content of chapters seven and eight as the basis for courses elected by students with a strong vocational or avocational interest in broadcast media production. Still other teachers may use portions of this curriculum to enrich courses not primarily dedicated to broadcast media instruction.

As we have written this curriculum, we have been aware that it will be best used by teachers who are informed about broadcasting. A content outline, however long, is not an adequate substitute for teacher knowledge.

This resource is directed to the teacher who knows, or who cares enough to learn through inservice workshops, on-campus study, and professional reading. Ultimately, we hope that it will be useful in teaching students to use the broadcast media with intelligence and discernment.

The authors wish to acknowledge the expert counsel provided by Don LeDuc of the University of Wisconsin-Madison, and Earl Grow of the University of Wisconsin-Milwaukee. We also wish to express appreciation to R.R. Allen of the University of Wisconsin-Madison for his advice and encouragement throughout the course of our work.

Roger Herian
Mary Moen

UNIT ONE

COMMUNICATION AND COMMUNICATORS: THE NATURE OF THE MEDIA

INTRODUCTORY STATEMENT

Because communication so saturates our lives, and because it is such a natural process like eating and breathing, we have a tendency to take it for granted. Yet the pervasiveness of the act should not diminish or detract from its importance.

Samovar and Mills
Oral Communication

It is indeed true that we have taken the communication process for granted. Whether we are engaging in a one-to-one interchange or are part of the passive mass audience, we seldom concern ourselves with the components of the communication process, and the role these components play in successful communication.

It is of primary importance that students recognize the integral elements of all communication. Once students view communication as a process, they can better understand the problems of mass communication. They can see the intricacy involved when a complex, corporate communicator tries to send a message to a vast, heterogenous, anonymous audience--a message that must be general enough to embrace all viewers, yet personalized enough to invoke the response of the individual.

A basic instructional foundation on which to build knowledge is the model. One such model in communications is the HUB model for mass communication. Another is the basic communication model for interpersonal interchange. Unit One of this curriculum deals with both the basic and HUB communication models. Elements in the models reflect the knowledge necessary to understand the basic functions of interpersonal and mass communication. One essential in both models examined in this unit is the communicator. Unit One traces the mass communicator through both public and commercial broadcasting.

If students approach this study comprehending broadcasting as communication, they can explore broadcasting's interrelationship with society, and will begin to see how society helps shape the media, and how, in turn, the media help shape our society. Hopefully, students will ultimately focus on what role they can and must play, as knowledgeable citizens, in the future of American broadcasting.

INSTRUCTIONAL OBJECTIVES

1. Without the use of notes, the student will be able to define communication, identify four types of communication, and identify the eight key elements of communication.
2. Given the key terms communication, intrapersonal, interpersonal, mass communication, source, encoder, message, channel, decoder, receiver, noise, and feedback, the student will be able to match each term with its proper definition.
3. Given a series of communication instances, e.g., two people whispering together, the student will be able to match each instance with its proper communication term with 100 percent accuracy.
4. Given a tape of various communication situations, the student will be able to determine the type of communication used and will be able to identify the various components of the speech model used in each communication situation.
5. At the conclusion of this section, the student will be able to create a model for interpersonal speech communication such that all necessary components are included.
6. Without the use of notes, the student will be able to list nine of the eleven elements present in mass communication.
7. Given elements of mass communication and a list of definitions, the student will be able to match each element with its proper definition with 100 percent accuracy.
8. Given broadcast instances in which elements of mass communication are in operation, the student will be able to match each instance with its proper element with 100 percent accuracy.

9. Given a television tape, the student will be able to determine those elements of mass communication which are reflected in the tape, citing a specific example for each element.

10. At the conclusion of this section, the student will be able to create a model for mass communication such that all necessary components are included.

11. Without the use of notes, the student will be able to list three characteristics of a mass communicator, three major factors of influence in mass communication, and six of the eight commercial broadcast communicators.

12. Without the use of notes, the student will be able to describe in his/her own words the nature of the mass communicator, the three major factors influencing the success of mass communication, and the functions of each of the commerical broadcast communicators to the satisfaction of the teacher.

13. Given statements, some of which contain inaccuracies concerning the nature of mass communicators, factors that influence mass communication, and the different commerical broadcast communicators, the student will be able to identify the inaccurate statements with 100 percent accuracy.

14. Given a local radio station and a local television station, the student will be able to determine the broadcast communicators contributing to the programming of that station, identifying the portion of the programming provided by each communicator. The student's list should parallel the observations of the teacher and the rest of the class.

15. The student will be able to create a plan for a television station or a radio station dependent upon a local broadcast communicator as its only programming source. The student's plan will be judged on his/her ability to incorporate the services provided by the other communicators on a local basis, and in terms of the creativity and feasibility of the plan.

16. Without the use of notes, the student will be able to list four characteristics of public broadcasting, three major factors of influence in public broadcasting, two originators for purchased programming, two originators for free programming, two originators for local programming of public television, and the two major program originators for public radio.

17. Without the use of notes, the student will be able to explain in his/her own words the following to the satisfaction of the teacher:
    a. Four unique characteristics of public broadcasting.
    b. Effects of cost, competitiveness, and local station dominance upon public broadcasting.
    c. Specific contributions made by each of the program originators to public broadcasting.

18. Given a list containing the factors of influence and the program originators for commercial and public broadcasting, the student will be able to identify those factors and originators relating to public broadcasting with 100 percent accuracy.

19. Given the influencing factors and program originators for commercial and public broadcasting, the student will be able to identify at least five significant areas of difference in the broadcasting operations of the two systems. The student's conclusions should parallel those observations made by the teacher.

20. Given a local public broadcasting station, the student will be able to create fund raising and programming ideas for that station. The student's plan will be judged against standards of comprehensiveness and feasibility.

CONTENT OUTLINE*

I. Essential Nature of Communication
   A. Definition of communication - the exchange of thoughts or messages by speech, signals, or writing
   B. Successful communication - when the receiver is interpreting the message as the sender intended
   C. Types of communication
      1. Intrapersonal communication - thinking or talking to oneself
      2. Interpersonal communication - getting a message across to one other or a small group

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*Sections II & III of the Content Outline are derived from: Hiebert, R.E., D.F. Ungurait and T.W. Bohn, Mass Media: An Introduction to Modern Communication. New York: David McKay Company, Inc., 1975.

3. Mass communication - a person's or persons' sending a message to large numbers of people

D. Elements of Communication
   1. Source - person with the idea
   2. Encoder - device that transmits message
   3. Channel - that which carries the message (airwaves, light waves)
   4. Message - what is to be communicated
   5. Decoder - device that interprets message
   6. Receiver - person or people to whom message is directed
   7. Noise - anything that distorts or prevents the communication from taking place
   8. Feedback - message transmitted from receiver source

II. Elements of Mass Communication
   A. Communicator - a large anonymous group
   B. Content - functions
      1. News - provides information or consequence for our daily lives
      2. Analysis - interprets and evaluates events and puts them in perspective
      3. Education - provides instruction and new knowledge
      4. Persuasion - serves as a public relations instrument
      5. Sales and advertising - informs us about new products and persuades us to buy
      6. Entertainment - helps us to relax and enjoy as it informs, analyzes, persuades, educates, and sells
   C. Codes - refers to symbols of the media that help us look at events in different ways and get new meaning from them (instant replay, split screen)
   D. Gatekeepers - refers to individuals within media that have the power to evaluate and change the message before it reaches the audience
   E. Media - refers to mass systems of communication such as newspapers, magazines, books, radio, television, motion pictures, phonograph
   F. Regulators - those outside the media who make rules, provide restrictions, or put pressure to control content and structure of the media (courts, FCC, consumers, professional organizations, public pressure groups)
   G. Filters - refers to audience's individual point of view or frame of reference that determines its interpretation of the message
   H. Audience - refers to receivers of the message -- large, heterogenous, anonymous
   I. Feedback - refers to communicated response of audience -- delayed, sporadic
   J. Noise - refers to interference with reception of message; can occur at any stage
   K. Amplification - enlarges audience size and psychological effect

III. Sources of Commercial Broadcast Communication
   A. Nature of communicator
      1. Needs broad view of world, but must be a specialist in own field
      2. Needs good judgment - what is significant, what is not
      3. Needs to understand medium and code it uses
      4. Needs ability to think, see things accurately, organize thoughts
   B. Factors of influence
      1. Costliness - amount of money spent affects ability to function
      2. Competitiveness - holding power of programs, ratings, research, determine success of communicator
      3. Complexity - many departments needed to put package together
         a. Program and production personnel
         b. Talent
         c. Station and network representatives
         d. Advertising agencies
   C. Commercial broadcast communicators
      1. Networks
         a. Supply large amount of television programming free to affiliates
         b. Supply limited amount of network radio, television, news, sports coverage, specials
         c. Make national market available for advertisers
      2. Programming production/package agencies
         a. Work for networks
         b. Develop programs and program series for networks
         c. Employ writers, producers, actors, technical personnel
      3. Program syndicators
         a. Distribute off network and are paid percentage of advertising revenue

b. Sell packages to individual stations

4. Local television stations
   a. Carry programming for network and are paid percentage of advertising
   b. Create few locally based women's, men's, and children's shows
   c. Produce local news, weather, sports
5. Local radio stations
   a. Produce local news, weather, sports
   b. Center recorded music programming around disc jockey
   c. Carry limited network news and specials
6. Recording industry
   a. Works with local radio stations
   b. Provides records
7. Jingle-package industry
   a. Works with local radio and television stations
   b. Provides station break announcements, weather spots, station identifications
8. News services
   a. Provide wire service national and international news for network and local radio and television stations
   b. Associated Press (AP) and United Press International (UPI) are key communicators

IV. Sources of Public Broadcast Communication

A. Characteristics of public broadcasting
   1. Provides potential for radio and television instruction
   2. Provides freedom to experiment with cultural and entertaining programming fare
   3. Offers alternative to dominate private, commercially supported service
   4. Seeks public input for its programming ideas

B. Factors of influence
   1. Cost
      a. Holds "pauper" status compared to commercial television
      b. Must solicit funds to operate and survive
   2. Competitiveness
      a. Competes with vast commercial network programming
      b. Suffers from lack of money for local production and for purchasing national programming
      c. Operates with limited air time due to low budget
   3. Dominance of local stations
      a. Dependent upon local programming director for obtaining programming from various funding sources
      b. Dependent upon local funding for obtaining quality national programming

C. Program originators for public television
   1. Purchased programming
      a. Station programming cooperative - individual public broadcasting stations that produce programs for national distribution
         1. Children's Television Workshop
            a. Sesame Street
            b. Electric Company
         2. WGBH - Boston
            a. Zoom
            b. Nova Series
      b. Regional network cooperatives - groups of stations that buy programs jointly
         1. Monty Python
         2. Cupp Show
      c. Public television libraries - libraries of taped programs made available for small fee
      d. Programming production agencies/syndicators - same organizations that supply programming for commercial television
   2. Free programming
      a. Public Broadcasting Service (PBS) - supplies programming underwritten by major corporations such as Mobil Oil
         1. Masterpiece Theatre
         2. Evening at Pops
      b. State's Education Communications Boards - supply instructional, educational programming
      c. Production agencies - programming underwritten by corporations
   3. Local programming
      a. Programs underwritten by local advertising
         1. Badger Sports
         2. Marquee Theatre
      b. Programs produced on contract for state agencies such as Wisconsin Educational Communications Board (ECB) and Department of Public Instruction (DPI)

D. Program originators for public radio
   1. Local stations - produces major portion of programming
      a. Classical music
      b. Minority programs
      c. Reading drama
   2. National Public Radio (NPR)
      a. National Town Meeting
      b. All Things Considered
      c. NPR News from Washington

LEARNING ACTIVITIES

I. Activities Related to Nature of the Media

A. Students will be given a handout that lists words or phrases describing communication instances. Students, using their notes containing the three types of communication and the eight communication elements, will match each instance with its proper communication term. The following words or phrases may be included:

Communication Instance

1. Day dreaming
2. Two people whispering to each other
3. "Buy Colgate toothpaste for whiter teeth."
4. Two people try to talk as jet flys by.
5. I wonder if she'll forgive me if I send flowers to say I'm sorry?
6. Did you say, "Will I go out with you?" Yes!

Communication Term

1. Intrapersonal Communication
2. Interpersonal Communication
3. Mass Communication
4. Noise
5. Encoder
6. Feedback

B. Students will listen to a teacher-prepared tape containing examples of communication situations. While listening to the tape, the students will list the type of communication used in each example, and will identify the components of the speech model that are evident in each communication situation, giving the specific example used for each component, e.g.:

Communication Situation - Boy asking girl for a date, on the phone, while little sister is making noise in the background. Girl misunderstands who sender is, says no.

Type of Communication - Interpersonal

Components in Use:

1. Source, encoder - boy
2. Message - asking for a date
3. Channel - telephone, boy's voice
4. Decoder, receiver - girl
5. Feedback - girl saying, "No"
6. Noise - little sister

Communication Situation - Woman can be heard talking to herself out loud, worrying about her son being out so late.

Type of Communication - Intrapersonal

Components in Use:

1. Source, encoder - woman
2. Decoder, receiver - woman
3. Message - why son is out so late
4. Channel - woman's voice and thoughts
5. Feedback - her own

C. Students, working alone or in small groups, will create their own model for interpersonal communication. They are to be encouraged by their teacher to be creative, yet to construct a model the meaning of which is easily understood and which contains all of the components necessary for communication to take place. Each model will be presented to the class and will be judged for its clarity, accuracy, and creativeness by the teacher and the rest of the class.

II. Activities Related to Elements of Mass Communication

A. Students will be given a handout containing descriptions of various broadcast instances. Using their lists of mass communication elements, students will match each broadcast instance with its proper element. The following broadcast instances might be included:

Communication Instances

1. "Think young, drink Popso"
2. Static on radio
3. Newsman edits news story for medium
4. FCC forbids cigarette advertisements
5. Football play gets replay

Communication Element

1. Content
2. Media Noise
3. Gatekeeper
4. Regulator
5. Code

B. The teacher will prepare a tape of a television segment such as a portion of ABC Monday Night Football. Using their notes containing the elements for mass communication, students will identify those elements that are in evidence throughout the tape, giving specific examples for each element identified. A class discussion should follow this activity, wherein it should become evident that many elements of mass communication may be in operation, but they are not apparent to the viewing audience. If the students have analyzed the tape correctly, the following elements should be included:
   1. Content - Football game provides entertainment. Some students may argue that it also provides education as the commentators provide instruction for watching and new knowledge concerning the players and the plays.
   2. Code - One reason for choosing a football game is its use of replay and split screen, symbols of the media which enable us to look at events in a different way.
   3. Gatekeeper - The students may point out that the director and the cameramen choose the shots that may change the message we see.
   4. Communicator - The students may note that Howard Cosell, et al, are only one part of the communicator, while the large, anonymous group of the network and the advertisers are also communicators.

C. Students, working in small groups, will create their own mass communication models, which will be presented to the teacher and the rest of the class for discussion and evaluation. The students' model should show clarity, creativity, and accuracy in including all of the parts, and should demonstrate the complexity of mass communication.

III. Activities Related to Sources of Commercial Broadcasting

A. Students will be given a teacher-prepared handout that contains true and false statements concerning the nature of mass communication, the factors that influence mass communication, and the functions of the various commercial broadcast communicators. Some of the following inaccurate statements may be used:
   1. A mass communicator needn't be a specialist in the field, if he/she possesses a wide general knowledge of world events.
   2. The individual beauty and structure of a program is the primary factor in determining the ratings.
   3. A local commercial TV station contributes about a third of that station's total programming.
   4. If a local station produces its own newscasts, its use of the wire services is very limited.

B. Students will listen to local radio programming and view local television for a specified amount of time, listing each part of the programming format as it was presented and noting the sources for the programming, the news, and the advertisements. Using this list, the students will identify the broadcast communicators contributing to each station's programming. If the students have analyzed the broadcast communications correctly, their list should include the following:

Radio
   1. Local news, weather, and sports
   2. Network news or other programming
   3. Recording industry
   4. Jingle-package industry

Television
   1. Local news, weather, and sports
   2. Program production agencies
   3. Network shows
   4. Syndication (i.e., Star Trek)

C. Students, working in small groups, will role-play the staff of a local radio station and must provide the total programming for that station. Students will produce creative practical suggestions for that station's programming utilizing the resources of the local community. The students' plan might include the following:
   1. A search for talent within the community for writing jingles and station breaks.
   2. A use of "stringers" - people within the community to gather local and state news.
   3. A use of local record stores to supply music programming in exchange for advertising.
   4. A series of community programs to raise funding.
   5. An agreement with a local newspaper to use their news sources in exchange for advertising.

The students will present their programming ideas to the rest of the class for discussion and evaluation. The student plan will parallel some ideas used by public service stations, which are largely dependent upon local programming and funding and which will be studied in the section following.

IV. Activities Related to Sources of Public Broadcast Communication

A. Students will be given a handout containing a list of factors that influence commercial and public television and facts concerning the program originators that can relate to public broadcasting. Students will identify those factors and program originators that can relate to public broadcasting. Some of the following might be included:
   1. Local station dominance of programming choices
   2. Competition from commercial networks
   3. Networks supplying limited amount of programming
   4. Specialized programming organization
   5. Local stations provided large percentage of instructional programming

B. With the use of their notes listing the influencing factors and program originators for public and commercial television, students will determine at least five significant areas of difference between the two systems of broadcasting. If the students have analyzed the differences correctly, the following should be included:
   1. Public broadcasting suffers in competitiveness due to limited time and funding for network programming.
   2. Public broadcasting must seek out its own funding from grants and other sources, while commercial broadcasting depends upon advertisers for its economic base.
   3. Local public broadcasting stations pay the network for its programming, while local commercial broadcasting stations are paid by the networks to carry its programming.
   4. Local public broadcasting controls choice of programming, while local commercial stations must accept most network programming.

C. At the end of this section, students, working in small groups, will create fund raising and programming ideas for a public broadcasting station. Students will present their ideas to the rest of the class for discussion, and an evaluation will be made in terms of the creativeness and practicality of the ideas presented. The class will vote for the five best ideas, and these suggestions will be sent in a letter to a local station for feedback. (N.B. In Wisconsin this activity can have exciting consequences, as an amount of money is set aside monthly by Channel 21 for the best new programming suggestions. If their idea is chosen, students may have a chance to produce their program on the air! The project is called, "Try Out TV," and the teacher may write to Channel 21 for an application form and further details.)

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed in the learning activities may be evaluated. For example:
   A. Matching communication instances with their proper communication terms.
   B. Identifying communication types and communication components operating in a series of taped situations.
   C. Creating a model for speech communication.
   D. Matching mass communication instances with their proper communication element.
   E. Identifying the mass communication elements reflected in a taped television segment.
   F. Creating a model for mass communication.
   G. Identifying inaccurate statements concerning the nature of the communicators, the factors that influence mass communications, and the commercial broadcast originators.
   H. Identifying broadcast communicators contributing to the programming of local radio and television stations.
   I. Creating programming for a local radio station dependent on the local broadcast communicator as its only programming choice.
   J. Identifying factors of influence and program originators related to public boradcasting.
   K. Identification of five areas of

difference between the influencing factors and programming originators for commercial and public broadcasting.

L. Creation of fund raising and programming ideas for a public broadcasting station.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:

A. Define communication and identify four types and eight key elements of communication.

B. Match key communication terms with corresponding definitions.

C. List nine of the eleven elements present in mass communication.

D. Match elements of mass communication with corresponding definitions.

E. List three characteristics of a mass communicator, three factors that influence the success of a mass communicator, and the functions of each of the commercial broadcast communicators.

F. Identify four areas in which a mass communicator may experience failure in broadcast communication.

G. List four charactertistics of public broadcasting, three major factors of influence, two originators for purchased programming, two originators for free programming, two originators for local programming of public television, and the two major program originators for public radio.

H. Describe:

1. Four characteristics of public broadcasting.
2. Three major factors influencing public broadcasting.
3. One contribution made by each of the public broadcasting program originators.

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UNIT TWO

BROADCAST PROGRAMMING: WHAT INTERESTS THE PUBLIC

INTRODUCTORY STATEMENT

While the United States has the best communication system in the world, we are not first in the application of the technology we do have.

Lionel Van Deerlin
TV Guide, February 26, 1977

The electronic genius of our mass communications industry stands unquestioned. Americans have the world at their call through the push of a button on their stereo, radio, and television sets. The sounds are clear, the balance beautiful. The television screen may be small and sun-shaded for portable use or gigantic wall size for "home movie" effect. But what of the quality of broadcast media fare? Is all this wizardry and wonder reduced to recording mediocrity, triteness and trash, canned laughter and banal dialogue? If so, is the programming really the choice of the American audience? And if the choice is not theirs, then whose? To understand the complexity of program content, there are two important factors that students need to know. One is that radio and television have become what they are today because the public did accept them as primary sources of their entertainment and knowledge. The other is that to get entertainment and knowledge society also accepted advertising as payment for broadcasting. The unit following will explain the relationship of broadcasting and its advertisers.

This unit explains the why and how of early radio and television programming, as well as the factors contributing to today's formats. Since television has become the most important media news source for today's society, a separate section examines the structure and criteria for television news.

Excellent opportunities for role-playing activities are to be found in this unit. When students try their hand at writing a news story within the restrictions of the television medium, they become aware of the complexity of media writing. When they role-play network producers attempting to place television shows where the ratings and counterprogramming won't force cancellation, they are a bit wiser concerning the enormity of the ratings game. Then students can begin to understand radio and television programming and what little part society can play in its structuring. They should also begin to see what economic risk factors can do to a dream for more intellectual and creative fare. We may hope they can come to a more realistic view concerning their role in shaping what the media has to offer.

INSTRUCTIONAL OBJECTIVES

1. Without the use of notes or other materials, the student will be able to list five factors contributing to the emergence of broadcasting.
2. Given the key terms of inventions, time, money, program originators, and target audience, the student will be able to explain in his/her own words how each was a factor in establishing early radio broadcasting.
3. Given a paragraph describing the emergence of broadcasting, the student will be able to identify at least four discrepencies in the stated factors, e.g., the economy was strong in the 1930s, enabling audiences to purchase radio sets freely.
4. Given a one-page fact sheet tracing the historical growth of CB transmitting, the student will be able to analyze the factors involved, identifying at least two similarities and two differences in the emergence of CB transmitting and early radio broadcasting.
5. The student will be able to plan the factors needed for a broadcasting station, listing those which must be present for a successful operation, such that his/her plan will include societal, technical, and monetary factors paralleling those needed for beginning radio broadcasting.
6. Without the use of notes or other materials, the student will be able to identify the three principal functions of early radio, listing two characteristics of each function.
7. Given the three functions of early radio, the student will be able to match each function with its general characteristics with 100 percent accuracy.
8. Given selections from early radio tapes, the student will be able to identify

each selection according to its function with 100 percent accuracy.

9. Given selections of early radio programming, representative of the three functions, the student will be able to analyze each of the three examples, identifying the function and the characteristics of each, such that the functions and characteristics parallel those for early radio.
10. Upon completion of the early radio unit, the student will create a five-minute radio segment such that its characteristics and programming format are parallel to those of an actual early radio program.
11. Without the use of notes or other materials, the student will be able to list eight of the ten societal elements that influenced early radio.
12. Without the use of notes, the student will be able to explain in his/her own words the societal elements which influenced early radio.
13. Given a handout containing a daily programming sheet for early radio, the student will be able to identify the societal elements reflected in the handout.
14. Given the societal elements of early radio, the student will be able to determine the changes in each element governing radio today.
15. The student will be able to create a structure for societal elements of the future, utilizing his/her knowledge of the changes evident from early radio to today, and determining how today's technology and societal structure may effect changes in the future such that his/her perceptions reflect at least two areas of change.
16. Without the use of notes or other materials, the student will be able to list four reasons for the development of today's radio programming, three reasons for the decline of networks, and four reasons for the rise of local stations as program originators for today's radio.
17. Without the use of notes, the student will be able to explain in his/her own words the factors that contributed to the emergence of today's radio broadcasting.
18. Given a list of factors contributing to the emergence of early radio and today's radio broadcasting, the student will be able to identify those factors relating to the emergence of today's radio broadcasting.
19. Given a segment of today's radio programming, the student will be able to list the factors identifying that segment as representative of today's radio programming. If the student has analyzed the segment accurately, his/her list should include factors identifying the local station as the program originator.
20. The student will be able to produce a three-minute radio tape that employs the four factors used in today's programming.
21. Without the use of notes or other materials, the student will be able to list four out of five factors which established current AM programming.
22. The student will be able to explain in his/her own words the factors contributing to current AM broadcasting.
23. The student will be able to explain in his/her own words the part the disc jockey played in the establishment of the current AM programming format.
24. Given the programming format of a local Top 40 radio station, the student will identify four characteristics which match those of the Bill Drake formula.
25. The student will be able to construct a three-minute radio tape, such that the format of his/her tape will parallel the format of a local Top 40 radio station using the Bill Drake formula.
26. Without the use of notes or other materials, the student will be able to identify seven types of AM radio programming with 100 percent accuracy.
27. Without the use of notes, the student will be able to explain today's radio programming format in his/her own words, such that the seven principal types of AM programming and the proportional time given them are included.
28. Given types of programming used for AM and early radio, the student will be able to identify with 100 percent accuracy the programming types which constitute the format for today's radio programming.
29. After listening to a local radio station for a specific period of time, the student will be able to determine the programming format for that station in terms of programming types used and the percentage of time given to each type.
30. Upon completion of the AM programming unit, the student will be able to create a five-minute taped segment which will parallel the programming format of a local AM station.

31. Without the use of notes or other materials, the student will be able to list two advantages and two disadvantages of early FM radio programming and two advantages and two disadvantages of current FM radio programming.
32. The student will be able to explain in his/her own words the advantages and disadvantages of FM broadcasting as an alternative to AM broadcasting.
33. Given a list of advantages and disadvantages for AM and FM broadcasting, the student will be able to match each frequency with its proper advantages and disadvantages with 100 percent accuracy.
34. Given a segment of FM broadcasting, the student will be able to identify four chracteristics of FM programming: (1) less DJ chatter, (2) fewer commericals, (3) alternative music format, and (4) appeal to specialized audiences.
35. Upon completion of the FM programming unit, the student will be able to create a five-minute taped segment which will parallel the FM programming format.
36. Without the use of notes or other materials, the student will be able to list five styles of music played on radio today.
37. Given a list of specialized target audiences, the student will be able to match each audience with its preferred music style with 100 percent accuracy.
38. Given five musical segments, the student will identify the music style each segment illustrated with 100 percent accuracy.
39. Given five local stations, the student will determine the target audience of each station by its style of music format. The student list will parallel the target audience identified for that station by teacher observation or in Arbitron.
40. Given four specialized target audiences, the student will be able to create music segments which reflect the styles preferred by each audience.
41. Without the use of notes, the student will be able to list two principal rating systems, two methods used for attaining ratings, and three of the five rating measurements.
42. Given a list of key terms, ARB, Pulse, Diary, Sweep, Share, Cume, Demographics, CPM, and average rating, the student will be able to match each term with its proper definition with 100 percent accuracy.
43. Given a radio station, the student will be able to explain how that station's rating may be taken, such that the who, when, how, and what of a ratings system are included.
44. Given an ARB ratings sheet, three time periods, and three advertising accounts, the student will be able to determine the following:
    a. The target audience for each advertising account.
    b. The local station best serving that target audience.
45. The student will be able to plan a ratings system for a radio station. The student's plan will identify at least two weaknesses and suggest at least two areas of improvement in the current system.
46. Without the use of notes, the student will be able to list eight of the ten societal elements that influence today's radio.
47. Given a list of key terms, e.g., recorded music, local stations, drive-time, fragmented groups, mobility, background, the student will be able to define each term, and explain in his/her own words how each functions as a societal element for today's radio.
48. Given a list of societal elements for early radio and radio today, the student will be able to match each element with its proper time period with 100 percent accuracy.
49. Given a paragraph describing a current radio listening experience, the student will be able to identify the societal elements of radio today reflected in the paragraph, such that the mobility of radio sets, use as a background function, the fragmented audience with personal program appeal, the music, weather, and the local station as originator are included.
50. Upon completion of the unit for today's radio, and given the societal elements for today's radio, the student will be able to design an advertising strategy for a product of his/her choosing to be aired by a local station. The student's work will be judged on his/her understanding of today's radio programming and the ability to incorporate the following:
    a. Choice of target audience for product of his/her own choice.
    b. Choice of music style for target audience.
    c. Choice of local station identified with music style.

51. Without the use of notes, the student will be able to identify three reasons for the growth of a target audience for early television and three program originators for early television.
52. Without the use of notes, the student will be able to explain in his/her own words the reasons for the growth of a target audience for early television, and the relative importance of the networks, local stations, and former movie companies as program originators.
53. Given early television tapes, the student will be able to identify the target audience and program originators for each taped segment with 100 percent accuracy.
54. Given taped segments of early television and early radio, the student will be able to determine similarities in factors such as program originators, genre, format and stars.
55. Given the target audiences, program originators, and programming format of early television, the student will identify how these factors govern television today, identifying at least two areas of similarity or change for each factor.
56. Without the use of notes or other materials, the student will be able to list four characteristics of early television formats and five types of early television programming.
57. Without the use of notes, the student will be able to explain in his/her own words the basic characteristics of early television programming, identifying at least two areas of strength and two areas of weakness.
58. Given four early television segments, the student will identify each as to its format and program title.
59. Given a handout containing an early TV programming sheet, the student will be able to identify at least three areas of weakness, such as limited viewing hours, and lack of program variety and quality.
60. After completing the unit on early television, the student will be able to create a three-minute taped segment the programming format of which would parallel that of an early television show.
61. Without the use of notes, the student will be able to list the four program originators of network television and three important characteristics of the target audience.
62. Given a list of advertising products, television shows, target audiences, and program originators, the student will be able to match each product with its target audience and each television show with its proper program originator.
63. Given a local television station's programming, the student will be able to identify the program originators and the advertisers for each program for a specified time period. His/her list will parallel that of a key prepared by the teacher.
64. Given the program originators and the advertisers for one night of television programming, the student will be able to determine the following:
    a. The amount of time supplied by each program originator.
    b. The intended audience for each program, based on its advertising.

    The student's analysis will be consistent with the teacher's appraisal.
65. Given a target audience of ages 18-25, the student will be able to create a program format acceptable to that audience for four hours of prime time television, utilizing at least one television show produced by three of the four program originators.
66. Without the use of notes or other materials, the student will be able to list five of the seven content elements used in television writing, three principal forces that influence the programming, and the four principal criteria for program placement.
67. Given a list of elements, forces, and criteria influencing television programming, the student will be able to match each with its proper influence.
68. Given a list of television shows, the student will be able to match each show with its proper description, e.g.:
    a. Gunsmoke - a simplistic story with heroes and villains easily identified.
    b. Happy Days - a show whose target audience is the younger buying power.
    c. Fish - a new show which has been placed as a "hammock."
69. Given the elements, forces, and criteria that influence television programming, the student will be able to determine the following:
    a. Elements that imply an immature audience, such that his/her list will include content areas of little concern, simplistic stories, heroes and villains easily identified, and nothing too innovative for viewer security.

b. Three current television shows which reflect the forces that influence programming, e.g.:
   1. Gone with the Wind - used by NBC Sunday Night at the Movies as an early blockbuster show to establish a fixed audience.
   2. Monday Night Football - used to expand men's target audience for advertising purposes.
   3. The Nancy Walker Show - cancellation of a network show with poor rating.

c. One current successful television show that exemplifies the use of the criteria elements (hammock, building blocks, audience flow, and counter-programming).

70. Given the current programming schedule for one of the three networks, the student will be able to create a revised programming schedule for a major network, using that network's programming choices, such that the content elements and programming forces are taken into consideration, and the placement criteria are utilized in the continuing, switching, or cancellation of that network's programs. The student's work will parallel the programming decisions made by that network.
71. Without the use of notes or other materials, the student will be able to list the three basic types of television programming.
72. Given basic types of television programming, the student will be able to match each programming type with its proper function.
73. Given audio excerpts from television programming, the student will be able to identify each excerpt as to its function with 100 percent accuracy.
74. Given the format for today's television programming, the student will be able to compare and contrast its format with the programming format of early radio. The student's paper will be judged on his/her knowledge of the two programming formats and on the identification of at least four areas of similarity.
75. After a study of today's television programming format, the student will be able to create a television segment with elements parallel to those of an actual television program of today.
76. Without the use of notes or other materials, the student will be able to identify the who, when, how, and why of the current Nielsen ratings system.
77. Given a list of key terms concerning television rating (Nielsen, 1200, Arbitron, 30 share, 30 rating, survival determinants), the student will, to the teacher's satisfaction, define each term and explain in his/her own words how it relates to the television rating system.
78. After viewing a television program, the student will be able to apply accurately the who, when, how, and what of the Nielsen's rating system.
79. Given two television shows, the student will be able to determine the meaning of a "20" rating for one show and a "20" share for the other show. The student's answer will be judged on his/her ability to:
   a. Determine the differences between a rating and a share.
   b. Explain the means used to derive the "20" rating and the "20" share.
   c. Determine what the figures denote in terms of the success of the two television shows.
80. After a study of the television ratings systems, the student will be able to create a new plan for rating television shows. The student's plan will identify at least two weaknesses in the current system and suggest at least two areas of improvement.
81. Without the use of notes or other materials, the student will be able to identify the definitions for general and broadcast news, list the four important standards for news content, and list five criteria for news selection.
82. Without the use of notes, the student will be able to explain in his/her own words the meaning of general and broadcast news and the standards and criteria that are used for news selection.
83. Given the terms general news, broadcast news, and the standards and criteria used for news writing, the student will be able to match each with its proper definition with 100 percent accuracy.
84. Given a news article, the student will be able to identify at least three news standards evident in its content and at least three criteria used for its selection.
85. The student will be able to create a short news article incorporating at least three standards and three criteria necessary for good news writing.
86. Without the use of notes or other materials, the student will be able to identify three characteristics of broadcast

news form and seven charactertistics of broadcast news style.

87. Without the use of notes, the student will be able to explain in his/her own words the form and style used for broadcast journalism.
88. Given a list of form and style characteristics used in newspaper and broadcast news writing, the student will be able to determine with 100 percent accuracy those characteristics solely identified with broadcast journalism.
89. Given a three-minute broadcast news segment, the student will be able to identify three characteristics of simple language and logical organization in its form, and the reverse order of the story, action first, and surface skimmed in its style.
90. Given the characteristics of form and style used in broadcast journalism, the student will be able to apply broadcast style and form in rewriting a newspaper story.
91. Without the use of notes or other materials, the student will be able to list three major drawbacks of television news and three options used by newsmen.
92. Without the use of notes, the student will be able to explain in his/her own words three principal restrictions in television news.
93. Given a list of problems in news writing, the student will be able to identify those problems not applicable to television news, e.g., getting enough material to write detailed background for the story, or finding descriptive words to create a word picture for the audience.
94. Given two stations' newscasts broadcast on the same day, the student will be able to determine stories in each newscast reflecting news medium restrictions. The student's analysis will parallel the observations of the teacher.
95. Given certain medium restrictions, the student will be able to create a two-minute television newscast which reflects his/her understanding of the restrictions imposed by the medium and his/her knowledge of options used by television news writers.
96. Without the use of notes or other materials, the student will be able to list three audience factors which must be taken into consideration when producing television news.
97. The student will be able to explain in his/her words, to the satisfaction of the teacher, audience dependence upon television for its news, audience preferences in news content, and the consequences experienced by the audience.
98. Given a list containing true and false statements concerning audience news, the student will be able to identify those statements not applicable to television audiences, e.g., desire to hear ordinary happenings and conservative progress.
99. The student will be able to determine which sections of a newscast reflect audience preferences for self-serving or thrilling emotional news and to speculate upon possible consequences of these news items on the audience.
100. Upon completion of the television unit, the student will be able to create a television newscast which incorporates each of the following:
    a. At least three standards and three criteria evident for good news content.
    b. The form and style used for good broadcast journalism.
    c. At least two examples of restrictions set by the structure of the medium and two audience preferences reflected in its content.

CONTENT OUTLINE*

I. Factors Contributing to the Emergence of Radio Programming
    A. Development of experimental radio
        1. Inventions paved way for sound amplification
        2. Companies invested money for technical development
        3. Stations invested time in broadcasting and receiving
    B. Major events in the unfolding of radio programming
        1. Growth of networks and advertisers as program originators
            a. Money for stars available
            b. Money for program distribution attainable
            c. Advertisers as revenue base and programming consultants accepted

*Sections XVII - XX of the Content Outline are derived from Hiebert, R.E., D.F. Ungurait, and T.W. Bohn, Mass Media: An Introduction to Modern Communication. New York: David McKay Company, Inc., 1975.

2. Growth of target audience
   a. Public in 1920s had money for receivers and liked entertainment of radio
   b. Public in 1930s had little money but used radio as escape from depression

II. The Nature of Early Radio
   A. Radio entertainment
      1. General characteristics
         a. Provided depression escape
         b. Supplied inexpensive form of enjoyment
         c. Established family-type format
      2. Types (genre)
         a. Variety shows - Ed Wynn, Rudy Vallee
         b. Family comedy - Jack Benny, Fred Allen
         c. Big band music - Vincent Lopez, Ben Bernie
         d. Classical music - opera, Telephone Hour
         e. Soap opera - Stella Dallas, Vic and Sade
         f. Mysteries - The Shadow, Inner Sanctum
         g. Drama -- Lux Radio Theatre, Little Theatre off Times Square
         h. Adventure - Lone Ranger, Front Page
         i. Children's programs - Little Orphan Annie, Jack Armstrong: The All American Boy
   B. Radio persuasion
      1. General characteristics
         a. Reached mass audience
         b. Aroused emotional concern
         c. Became efficient low cost sales tool
         d. Moved people to action
      2. Notable occurrences
         a. Establishment of Roosevelt's Fireside Chats
            1. First direct communication with American people made
            2. Effective method for reassurance developed
            3. Device for political platform acceptance used
         b. Presentation of War of the Worlds - Orson Welles
            1. Inadvertent radio power exemplified
            2. Realistic newscast style used
            3. Realism by fine acting achieved
            4. Audience check of authenticity neglected
         c. Speeches by Mussolini, Hitler, Churchill
            1. Powerful oratory practiced
            2. Mass audience emotional response attained

   C. Radio information
      1. General characteristics
         a. Became primary news source after Press War - 1935
         b. Created news staffs for wider coverage
         c. Supplied immediacy of knowledge
         d. Developed oral journalistic style
         e. Provided drama for momentous events
      2. Notable occurrences
         a. Reporting of Edward R. Murrow
            1. Superb journalistic style developed for war reports
            2. Outstanding communication rapport established with audience
         b. Announcing of Hindenburg, Pearl Harbor, Atom Bomb events

III. Societal Elements of Early Radio
   A. Format - family entertainment, information, persuasion
   B. Originators - networks
   C. Quality - high class
   D. Time - evening hours, prime time
   E. Audience - family primary source
   F. Function - primary focus point for audience attention
   G. Location - living room prominence
   H. Appeal - general, family oriented
   I. Cost - big money
   J. Revenue - advertising primary source

IV. Factors Contributing to the Emergence of Today's Radio Programming
   A. Major events in contemporary radio
      1. Growth of television as primary entertainment base
      2. Increased mobility of family
      3. Development of portable equipment
      4. Advent of FM
   B. Transition in program type and format
      1. Decline in networks as program originators
         a. Demise of network drama and entertainment due to television take-over
         b. Subsequent decline in network's economic base

c. Failure of full scale network shows such as Monitor

2. Growth of local stations as program originators
   a. Rise in local advertisers as lucrative economic base
   b. Development of disc jockey centered programming
   c. Establishment of recorded music as programming base
   d. Changes in style and focus of station's format based upon taste of local audience

V. Factors Contributing to the Growth of AM Broadcasting
   A. Substantial growth of AM stations due to local advertising support
   B. Fast rise of disc jockey in 1950s as star salesman and audience friend
   C. Establishment of hit records as principal program format
   D. Fall of disc jockey power with 1959 payola scandal
   E. Acceptance of Bill Drake formula for many Top 40 stations as best utilization of time for economic success
      1. Emphasized Top 40 record play
      2. Toned down rock
      3. Depersonalized disc jockey, but kept him/her as program coordinator
      4. Split second timing
      5. No dead air - talk on music bridges
      6. Spaced commercials, but abundantly used
      7. 20/20 news

VI. The Nature of AM Programming Today
   A. Predominance of recorded music - drive time, prime time
   B. Good coverage of local sports
   C. Frequent and brief local network news
   D. Some use of talk shows, political forums, and interviews in non-prime time
   E. Frequent announcements of weather and time
   F. Some use of public service announcements usually in non-prime time

VII. FM Programming - An Alternative?
   A. Early advantages over AM
      1. Less static
      2. Improved fidelity
   B. Early disadvantages
      1. Scarcity of receivers
      2. Duplication of AM programming
      3. Cost
   C. Current advantages
      1. Ruling by FCC for 50 percent difference in AM-FM programming
      2. Growth in alternative programming
         a. Specialized audience
         b. Better music
         c. Less chatter
         d. Fewer commercials
         e. Lower cost, one-fifth of AM
   D. Current disadvantages
      1. Content overly specialized for general audience
      2. Programming used as background only
      3. Format uniqueness lost with programming success
         a. More ads
         b. More generalized for larger audience
         c. Less controversial, exciting

VIII. Emergence of Specialized Target Audience for AM-FM Music
   A. Classical music - FM stations predominant; high brow audience
   B. "Good" music - FM stations predominant; affluent, educated audience
   C. MOR (middle of the road) - AM and FM stations; housewives, middle-aged male audience
   D. Rock music (Top 30, 40, 50 - themes of war, ecology, drugs) - AM predominant; young teeny-bopper audience
   E. Soul, blues, ethnic music - AM, FM stations; black ethnic audience
   F. Hard acid rock music - FM stations predominant; college, young working audience
   G. Country western music (themes of love, cheating, drinking) - AM, FM stations; middle-aged, younger male, younger female audience

IX. Program Ratings for Contemporary Radio
   A. Who - Arbitron (ARB) Pulse principally used
   B. When - number of sweeps taken, market-size determined
   C. How - diaries, phone calls, personal contacts utilized
   D. What -
      1. Share - individual station's portion of audience listening at any one time period
      2. Cume - estimate of sum of audience members without duplication for two or more time periods

3. Demographics - sex, age of people listening
4. CPM - total cost of given ad divided by estimated number of audience in thousands
5. Average rating - estimate of audience size for a fixed period of time

X. Societal Elements of Radio Today
- A. Format - recorded music, news summaries, local sports, weather
- B. Originators - local individual stations primary source
- C. Quality - commercially cluttered, varied
- D. Time - drive time, prime time, evening hours, young people
- E. Audience - individual, fragmented groups
- F. Function - secondary, background
- G. Location - mobile, car, portable, transistor, clock radio
- H. Appeal - personal, individually focused by type of music
- I. Cost - lowest cost per thousand of all advertising
- J. Revenue - supplementary use by advertisers

XI. Factors Contributing to the Beginning of Early Television
- A. Growth of target audience
  1. Appealed to radio's family audience with same format
  2. Attracted tavern audience with sport coverage
  3. Attracted women and children with increases in home sales
- B. Originators of programs
  1. Highest percentage supplied by networks
  2. Some programming to fill in network gaps supplied by local stations
  3. Some films and shows for television supplied by former movie companies in syndication form

XII. Types and Format of Early Television Programming
- A. Copied radio's program structure, format
- B. Attempted some crude live production
- C. Aired only during evening hours
- D. Followed narrow format
  1. Sports - wrestling, boxing
  2. Panel quizzes - What's My Line?
  3. Variety - Milton Berle, Toast of the Town
  4. Children's shows - Howdy Doody; Kukla, Fran, and Ollie
  5. Few "quality" shows - Playhouse 90, Sid Caesar, See it Now
  6. Some live coverage - news, sports, political events

XIII. Factors Contributing to Today's Television Programming
- A. Characteristics of contemporary television target audience
  1. Need to appeal to ages 18-49 as most important potential buying power
  2. Need to match audience's demographics with advertisers' target audience
     a. Male - beer, insurance
     b. Female - household products, beauty aids
     c. Children - cereals, toys
     d. 49 on up - Geritol and other health products
  3. Need to appeal to audience with abundance of leisure time
- B. Originators of today's television programming
  1. Highest percentage supplied by networks with advertisers as economic base, e.g., All in the Family
  2. Some films and syndication supplied by independent production studios, e.g., Hogan's Heroes
  3. Large number of motion pictures, some edited from movie theatre versions, e.g., Gone with the Wind; some made for television, e.g., Sybil, supplied by movie studios and purchased by the networks
  4. Some women's, children's, news, and sports shows produced by the local stations, such as 6:00 and 10:00 local news shows to fill in non-network time

XIV. The Nature of Today's Television
- A. Content elements for programming
  1. Slick professionalism in visual aspects
  2. Content area of less concern
  3. Concept of series formula-oriented episodes build upon each other for rapid production
  4. Continuing elements for audience's weekly identification
  5. Star names and appeals for tune-in value of first show
  6. Simplistic stories - heroes, villains easily identified

7. "Tried and True" formula - nothing too innovative for viewer security

B. Forces that influence programming
   1. Advertising
      a. Shift to younger audience
      b. Shift of kiddie shows to Saturday morning
      c. Expansion of football, other sport show coverage
      d. Presetting of new shows line-up determined by advertising time-line
   2. Ratings
      a. Cancellation - alteration or repositioning of shows with poor ratings
      b. Continuing placement or shift of shows with good ratings to knock off competition
   3. "Fixed audience" concept
      a. Ability to hook audience early in season is of paramount important
      b. Diminishing chances of audience switch after viewing habits established

C. Placement criteria for programs
   1. Hammock - placement of new show between two established shows with holding power
   2. Building blocks - fitting of the show into night's format
   3. Audience flow - power of show to hold audience for next time period
   4. Counterprogramming - power of show to knock off competition

XV. Types and Format of Contemporary Television Programming Today

A. Entertainment programming
   1. Prime-time shows
      a. Melodramas
      b. Situation comedies
      c. Variety shows
      d. Specials
      e. Movies
      f. Mini-series (concept developed by PBS)
         1. Runs shorter duration, sometimes consecutive nights
         2. Allows character growth, death
         3. Follows format of PBS shows - Upstairs, Downstairs; John Adam's Chronicles
   2. Day-time shows
      a. Soap operas
      b. Game shows
      c. Talk shows
      d. Local origination shows
   3. Late-night shows
      a. Talk shows
      b. Syndicated shows
      c. Music groups
   4. Weekend shows
      a. Kiddie shows
      b. Sports
      c. Public affairs
      d. Religious shows

B. Educational programming
   1. Documentaries, white papers
   2. Specials
   3. Political debates, forums
   4. Children's programs
      a. Sesame Street, Electric Company (PBS)
      b. Captain Kangaroo
      c. The Muppets

C. Informative programming
   1. Newscasts
   2. Weather
   3. "60 Minutes"

XVI. Program Ratings for Contemporary Television

A. Who - use of Nielsen as one principal source

B. When - instantaneous recording of 1200 homes in Nielsen set sampling

C. How -
   1. Use of audimeter - black box put on television set that records what percentage of audience watched what program, what day, at what time
   2. Supplementary use of diaries, phone, personal contact

D. What is rated -
   1. Share - percentage of audience actually watching commerical networks
      a. 30 share - 30 percent of those watching television watched this show; show will survive with this share or better
      b. Less than 30 share - probable shift or cancellation
   2. Rating - percentage of 1200 homes sampling tuned into particular station (1200 may or may not be watching television)
      a. 30 percent rating - hit show
      b. 17-20 percent - average rating
      c. Less than 15 percent - cancellation probable

E. Why -
   1. Determinant of show's survival

2. Determinant of costs for show's production and its advertising

XVII. Elements of Contemporary News
- A. Definition of news
  1. General news - that which an individual is willing to spend money and time to read, hear, and watch
  2. Broadcast news - that which is not original news but reported, recorded, interpreted events
- B. Standards for news content
  1. Relevance - people and happenings that have meaning for given audience
  2. Balance - fairness, both sides told
  3. Reporter objectivity
     a. Gives facts - audience draws conclusions
     b. Uses authorities - eyewitness, official, participants, experts
  4. Reporter accuracy
     a. Vigilant for detail
     b. Skeptical of distortions
- C. Criteria of news selection
  1. Timeliness - event that is recent
  2. Proximity - event close at hand
  3. People prominence - people well-known or of importance to audience
  4. Consequence to audience - happening affecting lives of audience
  5. Human interest - event that elicits audience empathy

XVIII. Structure of Broadcast News
- A. Form
  1. Language - clear, simple, to the point
  2. Syntax - direct, concise
  3. Organization - logical so copyreaders, announcers, others can work with it
- B. Style
  1. Story given in reverse order
     a. Important part - first
     b. Less significant - middle
     c. Less meaningful - end
  2. Surface skimmed
  3. Rigid time-based formula
  4. Action first
  5. Appeal simplistic
  6. Words de-emphasized
  7. Background brief

XIX. Drawbacks in Television News - Restrictions of the Medium
- A. Prejudgment necessary
  1. Location of newsmen
  2. Location of competitors
  3. Location of story's break
  4. Time for film development, editing, dubbing
- B. Lack of mobility important
  1. Camera, lighting, sound necessary
  2. Choice for shooting not always best, but visuals needed
- C. Time problem limiting
  1. Details of story generally lacking
  2. Number of stories and words limited
- D. Options are limited
  1. Use of slides, graphics rather than live visuals
  2. Use of anchorman giving report rather than on-the-spot reporters
  3. Use of voice reporting when visual not available

XX. Drawbacks in Television News - Nature of the Audience
- A. Preferences of audience
  1. Desire for self-serving news
     a. Self-preservation
     b. Advancement
     c. Ego-satisfaction
  2. Desire for thrilling, emotional news
     a. Odd, unusual, unique circumstances
     b. Evil, corrupt happenings
     c. Sexual stimulus
- B. Consequences for audience
  1. Destroys news balance
     a. Over-emphasis of crime, violence, unusual happenings
     b. Under-emphasis of good deeds, peaceful progress, normal events
  2. Distorts audience viewpoint
     a. Depressed by gloomy view of world
     b. Frightened by nature of news
- C. Reliance of audience
  1. Dependence on television for main source of news, 63 percent
  2. Dependence on television for only source of news, 34 percent

LEARNING ACTIVITIES

I. Activities Related to the Emergence of Radio Programming

A. Students will be given a paragraph describing the emergence of broadcasting which will include some errors, e.g.:

1. Vaudeville stars did not readily accept the new medium of radio, so programming was of poor quality.
2. The economy was strong in the 1930s, enabling audiences to purchase radio sets freely.
3. Some important inventions needed for radio, such as the audion tube, were first introduced in the early 30s.

After reading the paragraph, the students will identify and correct incorrect or erroneous statements.

B. Students will be given a one-page fact sheet which traces the growth of CB transmitting. Facts such as the following could be included:

1. CB radio was first used exclusively by truckers
2. Use of CB increased with use of mobile homes
3. Fast growth in use extended to cars, homes
4. Increase in teenager's use

After studying the fact sheet, the students will analyze the factors involved in the growth of CB transmission, identifying at least two similarities with and two differences from the development of early radio broadcasting.

C. The students will plan a list of factors necessary for the successful operation of a new broadcast station. If the students have analyzed the needs correctly, their list should parallel the societal, technical, and monetary factors needed for beginning radio broadcasting, e.g.:

1. Proper technical equipment
2. Money for the station's operation and programming
3. Advertisers for revenue base
4. An available audience

II. Activities Related to the Nature of Early Radio

A. Students will listen to segments of early radio programs of each major type. The students will match each program segment with its proper function. Radio segments might include:

1. A variety show such as Rudy Vallee, a comedy show such as Fibber McGee, an adventure show such as the Lone Ranger, and a mystery show such as The Shadow to demonstrate the function of entertainment.
2. A portion of Roosevelt's Fireside Chat, a segment of War of the Worlds, and a segment of a speech by Churchill or Hitler to demonstrate the function of persuasion.
3. A segment of Ed Murrow's news reporting from England during World War II, a segment of Murrow's Orchestrated Hell, tapes of the Hindenburg, Pearl Harbor, and Atom Bomb announcements to demonstrate the functions of information.

B. The teacher will play examples representative of early radio programs which meet the three major functions. After listening, students will work in small groups to identify the functions served by each tape and the general characteristics that each exhibited. Following are examples that could be used for each function with the general charactertistics that should be identified.

1. Entertainment: Jack Benny Show - characteristics of enjoyment, depression escape, family type format.
2. Persuasion: War of the Worlds - characteristics of reaching a mass audience, arousing emotions, and moving people to action -- the latter two made possible by its authenticity of newscast style, fine acting, audience late tune-in, and audience failure to double check information.
3. Information: Edward R. Murrow's Orchestrated Hell - characteristics of superb journalistic style, immediacy of knowledge, and drama of momentous events.

C. Students, working alone or in small groups, will write and tape a five-minute audio segment which will be played for the other members of the class. They may choose to write segments with the format and characteristics of any of the follow-

ing: a comedy hour, a western, a mystery, a soap opera, a radio news show, or a segment designed to persuade the audience. For this activity, it is suggested the teacher use the radio production unit to give students the necessary background in scripting and producing a radio tape.

III. Activities Related to Societal Elements of Early Radio

A. Students will be given a handout that the teacher has prepared containing a daily programming sheet for early radio. An example of such a sheet may be obtained in This Fabulous Century 1930-1940, Time-Life Books. After studying the sheet, the students should be able to list the societal elements reflected in its contents, such as:

1. Entertaining, informative programming
2. High class programming
3. Network originators
4. General family appeal
5. Prime entertainment in the evening

B. Students will be given a list of the societal elements for early radio. Working in small groups, students will determine the changes in each element in the light of today's radio. If the students have determined the changes correctly, their list should parallel those elements found in Section X of the Content Outline.

C. Students will create a list of societal elements which may shape future broadcasting. The student's list should reflect his/her knowledge of the changes from early radio to today, such as family type entertainment giving way to recorded music played by a D.J. and directed towards stratified audiences, and should reflect at least two areas of change such as automation taking the place of D.J. centered programming and car stereo cassettes taking the place of car radios.

IV. Activities Related to the Emergence of Today's Radio Programming

A. Students will be given a handout containing a list of factors that contributed to the emergence of early radio and today's radio broadcasting, e.g.:

1. Development of portable equipment
2. Use of radio as escape from hard times
3. Vaudeville stars available for programming
4. Television's growth as entertainment base

Students will study the list and identify the factors relating to the emergence of today's radio broadcasting.

B. The teacher will tape a segment of programming from a local radio station and play the tape for the students. Students will listen for portions of the tape that identify that segment as representative of today's radio programming format. If the students have analyzed portions of the tape correctly, their list will include the following:

1. Use of local station as program originator
2. Use of local D.J.'s
3. Use of recorded music that reflects local taste
4. Little or no use of network input

C. Students will produce a three-minute tape that will parallel the broadcasting format of a local radio station. The student's tape should include a local advertising spot, use of an announcer whose style is similar to that of a local D.J., and recorded music that would be acceptable to a local target audience.

V. Activities Related to the Growth of AM Broadcasting

A. Students, using their notes listing factors contributing to current AM broadcasting, will write a one-page explanation concerning the part the disc jockey played in the establishment of AM broadcasting. The students' explanation should include the following:

1. In the 50s, the D.J. rose as star sale salesman, audience friend, and record spinner.
2. As hit records became primary programming source, D.J. would "plug" records for monetary and other gain.
3. The 1959 payola scandal reduced power of D.J.
4. Stations' acceptance of Bill Drake formula depersonalized D.J. but kept his/her as program coordinator.

B. Students will listen to a portion of a Top 40 local radio station's programming format taped in advance by the teacher. Using their notes on the Bill Drake formula guidelines, students will identify at

least four characteristics of the programming format that parallel the characteristics of the Bill Drake formula. The students' list might include the following:
1. Emphasis of Top 40 record play
2. Little or no "hard" rock
3. All D.J.'s sounding the same
4. Introduction or comments about records given on music bridges

C. Students will produce and tape a short audio tape which will reflect at least three elements called for in the Bill Drake formula. The students' tape could include the following:
1. Top 40 music
2. D.J. talking on music bridges
3. D.J. personality de-emphasized, straight announcing
4. No dead air or pauses between records

VI. Activities Related to the Nature of AM Programming Today

A. The teacher will play segments from an early radio tape interspersed with segments from AM programming today. The students, as a class, will identify the segments constituting today's programming format. The teacher might use the following examples:

Early Radio
1. Edward R. Murrow reporting from England
2. William Tell Overture - beginning of Lone Ranger program
3. Short segment from comedy show
4. J-E-L-L-O - introduction to program
5. Soap opera introduction
6. Beginning of Jack Armstrong or Little Orphan Annie

Today's Radio
1. Local sports announcements
2. D.J. introducing record
3. Loud advertisement for local product
4. Weather and time repeated
5. Brief news headlines reported

B. Students will listen to one local radio station for different two-hour periods, such as 2:00-4:00 p.m., and 6:00-8:00 at night, listing all of the programming presented in that time period and the time used for each segment. Students will determine the programming format for that station based on the list they have compiled. Their programming format should include the following:
1. Types of music played, total time given to music
2. Frequence of time, weather, news reports
3. Types of advertising, total time given to advertisements
4. Any public service or other programming, amount of time taken, when on air

Students will compare results in a large group discussion and a consensus will be reached concerning the programming formats for local radio stations.

C. Students working in small groups will create and produce a five-minute tape, the programming format of which parallels that of a local station. The student's tape should reflect the type of music, the types of advertising, the style of announcing, and other program characteristics of that station.

VII. Activities Related to FM Programming - An Alternative?

A. Students will be given a handout listing the advantages and disadvantages of both AM and FM broadcasting. The students will correctly match each advantage and disadvantage with its proper frequency. The list of advantages and disadvantages might include the following:

AM - Advantages
1. Varied styles of recorded music
2. Frequent information on time, weather, news
3. Favorite recordings played often
4. Good coverage of local sports

AM - Disadvantages
1. Advertising clutter
2. Inferior fidelity and range
3. Banal chatter of D.J.'s
4. Music generalized

FM - Advantages
1. Better fidelity and range
2. Less advertising
3. Less D.J. chatter
4. Different music appeal for many

FM - Disadvantages
1. Duplication of programming of other frequency

2. More advertisements as more successful
3. Music style stratified
4. Over-used as background function

B. Students will listen to a taped segment from a local FM station, prepared by the teacher. They will identify at least four characteristics that reflect FM broadcast programming, such as:
1. Music alternatives to AM broadcasting
2. Less D.J. chatter
3. Less advertising
4. Appeal to specialized audiences

C. Students, working in small groups, will create a five-minute taped segment of programming characteristics which parallel those of a local FM station. The students' tape should reflect few commercials, little D.J. talk, and alternative music for a specialized audience.

VIII. Activities Related to Specialized Target Audience for AM-FM Music

A. The teacher will prepare a tape containing segments of five styles of music played on AM and FM stations today, such as classical, hard rock, country western, Top 40, or middle-of-the-road. The students will correctly identify each segment with its proper music style.

B. Students will listen to assigned radio stations within the area. After listing the predominant music style played by each station, the students will then suggest its target audience. A class discussion and consensus will follow this activity.

C. Students, working in small groups, will choose four target audiences. They will then produce a tape containing segments of four different music styles, each aimed at a specific target audience. The students will play their tape for the rest of the class and the class will identify the target audience for each style of music chosen by the group.

IX. Activities Related to Program Ratings for Contemporary Radio

A. Students are to explain in a one-page essay the ratings process for a radio station. The explanation should contain the following information:
1. What ratings service is used?
2. How often is the sweep made?
3. What are the methods used to obtain the ratings?
4. What criteria are rated (including the demographics of the audience, how the Share, Cume, and Average ratings are taken, and how CPM costs for the station's advertising are computed)?

B. The teacher will obtain an Arbitron ratings sheet for the radio stations in his/her area. It is suggested that the teacher round off the figures used by Arbitron, keeping the proportionate percentages intact, e.g., if Arbitron lists a rating of 13.1, the teacher will round it off to 13. The revised Arbitron sheet prepared by the teacher will be given as a handout to the students along with the following data: three time periods (one morning drive-time, one mid-afternoon time, and one evening time), and three advertising account names to cover the demographics of men, women, and teenages, e.g., fishing equipment, furs, and a record store. Using this information, the students, working in small groups, will determine the following:
1. The target audience needed for each advertising account, sex, and age group.
2. The local station best serving that target audience by reading the Cume and Average rating for each station, using the demographic divisions of the three target audiences, and the three time periods.

This exercise takes considerable preparation by the teacher and the class. It is suggested that the teacher take time to explain the reading of an Arbitron ratings sheet. Constant teacher input is needed throughout this activity. A prepared answer key for each step is desirable. A class discussion should follow the activity. If the teacher wishes, a third step may be added in which students compute the CPM rates for their advertising. Though the exercise is

difficult, students find it very interesting and learn the actual process by which the ratings system serves advertisers. Information for this activity can be found in Broadcast Programming, listed in the bibliography following in this unit.

C. Students will create a ratings plan for radio stations. The students' plan should identify at least two weaknesses in the current system, such as misinformation given in diaries, and radio stations using promotional gimmicks during sweep times, and should suggest at least two concrete improvements that could be made.

X. Activities Related to Societal Elements of Radio Today

A. Students will be given a handout containing a list of societal elements for early radio and for today's radio. The students will match each societal element with its proper time period in radio broadcasting.

B. The teacher will prepare a fictional paragraph describing a possible current radio listening experience, incorporating today's societal elements into the story, e.g., "A boy carrying a transistor radio walks along the beach enjoying the scenery, as his radio gives out with country music in the background. He sits down to do his homework, pausing a moment to catch today's weather forecast since he's playing ball that night. A car full of teenagers whizzes by, rock music blaring from their car's stereo cassette." After reading the paragraph, the students will identify the societal elements that are reflected in the paragraph, e.g., mobility and background function of today's radio, the different styles of music for target audiences, and the programming format.

C. In small groups, students will design an advertising strategy for a product of their choosing. Their strategy will include the following:

1. A choice of the best target for their product.
2. A choice of music style and programming format for that target audience.
3. A choice of a radio station for the advertising.

For extra credit, students may choose to create, tape, and play a 30 second commercial for their product based upon its target audience and the radio station's programming format.

XI. Activities Related to the Beginning of Early Television

A. The teacher will play several examples of early television programming. The students will watch the tapes and identify the program originator for each example and the target audience for whom the program was designed. The following segments might be used:

1. An example of a children's program, such as Kukla, Fran, and Ollie.
2. An example of a program frequently watched by men in a tavern, such as wrestling or boxing.
3. An example of a program for a family audience, such as Milton Berle or Toast of the Town.

B. The teacher will play a taped segment from early radio and one from early television which share important features. They will compare the two segments and identify such similar factors as network program originators, types of programs, program formats, and the use of the same stars.

C. Students will be given an outline, prepared by the teacher, listing the program originators, target audiences, and programming format of early television. The students will produce a similar outline for today's television, identifying at least two areas of similarity or change in each factor, e.g.:

Early Television

1. Program originators - networks, movie companies, local
2. Target audiences - tavern, radio's family audience of women and children
3. Programming format - sports, quizzes, few of drama and variety

Today's Television

1. Program originators - networks, independent, local

2. Target audience - young people, men, women, older men, older women, children
3. Programming format - large number of sports programs, daytime quiz shows, soap operas

XII. Activities Related to Types and Format of Early Television Programming
A. The teacher will play four taped segments of early television. The students will identify each segment, listing its program title, general programming format, and target audience.
B. Students will be given a teacher-prepared handout containing a programming sheet for early television. After studying the sheet, the students should be able to identify three areas of weakness in early television programming, such as limited variety in the types of programming, few quality shows, and limited viewing time.
C. Students, working in small groups, will create a three-minute taped segment of a programming format which parallels that of an early television show. Some suggestions might be a wrestling match, a Toast of the Town format, a segment patterned after Kukla, Fran, and Ollie, a What's My Line? quiz format, or a segment containing mistakes due to live taping.

XIII. Activities Related to Factors Contributing to Today's Television Programming
A. Students will view a night of television, 6:00-10:00 (or later), listing the program originators and the advertisers for each program. If the students have identified the originators and advertisers correctly, their list should parallel those of the rest of the class and the observations of the teacher.
B. After a class consensus is reached concerning the one night's programming and advertising for a local television station, students working in small groups will analyze the following:
1. The proportionate amount of time supplied by each of the program originators for one night's programming.
2. The intended target audience for each program, based upon the advertising.

The groups will compare findings in a large group discussion, and a consensus will be taken concerning the target audiences identified by the groups.
C. Students will work in small groups creating a programming format acceptable to a target audience of persons aged 18-25 years for three hours of prime-time television, utilizing at least one television show produced by each of the four program originators. The students' choice of programs must be limited to the program listings of one station and to programming already on the air. Each group will present its programming format to the class. The formats will be discussed and accepted or rejected by a majority vote of class members.

XIV. Activities Related to the Nature of Today's Television
A. The teacher will prepare a list of current television shows, finding three program examples for each of the three areas influencing television programming (elements, forces, and placement criteria). Students will be given the list of programs grouped under the three areas. Using their notes on the three areas influencing television programming, they will identify each program with its proper element, force, or placement criteria.
1. Elements
a. Rockford Files - heroes, villains easily identified
b. Mary Tyler Moore - continuing elements for audience weekly identification
c. Charlie's Angels - slick professionalism in visual aspects
2. Forces
a. Shazam/Isis - children's show Saturday morning
b. Happy Days - target audience with younger buying power
c. Blockbuster movie - hook audience early in season
3. Placement Criteria
a. Fish - hammock
b. Phyllis - building block
c. Monday Night Football - counterprogramming

Since some programs will fit several descriptions, the teacher's key should reflect those possibilities.

B. The following activities will be undertaken by students working in small groups:
   1. Students will be given a handout listing the forces that influence television programming. Drawing upon their own television viewing, they will identify at least three television programs which reflect these forces, e.g.:
      a. Gone with the Wind - used by NBC Sunday Night at the Movies as an early blockbuster show to establish a fixed audience.
      b. Monday Night Football - used to expand men's target audience for advertising purposes
      c. The Nancy Walker Show - cancellation of a network show with poor rating
   2. Students will be given a handout listing the content elements used in today's television programming. After studying the handout, the students will determine the elements that imply the immaturity of television audiences. If the students have analyzed the elements correctly, their list should include the following: content areas of little concern, heroes and villains easily identified, simplistic stories, and nothing too innovative for viewer security.
   3. Students will be given a TV Guide. Drawing upon their knowledge of the placement criteria used for television programming and the programming placements listed in the TV Guide, the students will analyze the success of one current TV show whose programming placement reflects the use of the criteria, e.g., a new show placed between two established shows, a show fitted into a building block of like formats to sustain the audience flow, and a show used as counterprogramming against strong or like shows on the other networks.

C. Students will be divided into three groups representing the three major networks. Each group will be supplied with a complete listing of their network's television programs for the current television season (a listing of the new fall season can be found in the Fall Preview issue of TV Guide). Each group will divide its network's programming so that all of their network's programs will be watched by at least one student. Students will watch their designated programs for a specified period of time, viewing each show at least twice, and will write a critique analyzing the show's chances of survival based upon its program elements, the forces that might influence it, and its placement in the total television lineup. (Students might be given a month or more of time to complete this assignment.) The students, working as networks, will decide the probable chances of survival for each of their programs. They will create a new programming format for their network, dropping shows they feel will not survive, switching shows for better placement possibilities, and keeping shows where they are if they feel the placement is good. The networks can deal only with their own programming and may not manipulate the other networks' programming! Each group will present a programming scheduling chart, for discussion and evaluation. The success of this activity is evident when the network ratings and consequent rearrangement of their programming schedules are released, and the students can compare their thinking with the real life results.

XV. Activities Related to Contemporary Television Programming Today

A. The teacher will prepare an audio tape containing excerpts of contemporary entertainment, information, and educational programs, e.g., Happy Days as entertainment, a newscast as information, and a documentary as an educational function. Students, in a large group, will listen to the tape and identify each excerpt as to its function.

B. Students, as members of a class discussion group, will list programming examples for each of the three functions of today's television. Drawing upon their knowledge of the functions and programming of early radio, the students, as members of small groups, will compare and contrast the programming format of early radio and the programming format of today's television, identifying at least four areas of similarity, e.g., soap operas, situation comedies, news commentaries, and children's programs.

C. Students, working in small groups, will create a television segment on video tape that uses a program format parallel to that of a current TV program. For this activity it is suggested that the teacher use the television production unit to give students the necessary background in scripting and producing a video tape.

XVI. Activities Related to Program Ratings for Contemporary Television

A. Students are to explain in a one-page essay the Nielsen ratings process for a current television program. The explanation should contain the following information:
   1. What rating service is used?
   2. When are the ratings taken?
   3. Explain the methods used for taking the ratings.
   4. What is meant by a share and a rating and what methods are used for attaining each percentage?

B. Students will be given the name of a television show that has a "20" rating and a show that has a "20" share. Students will define the meaning of each term, explaining the means by which each percentage is reached, and determining the relative chances of success for each show. If the students understand the meanings of the rating terms and have analyzed the results correctly, their answers should reflect the possible failure of a television show with a "20" share, and the probability that a show with a "20" rating will be sustained.

C. Students will create a rating plan for television programming. The students should identify at least two weaknesses in the current systems, e.g., 1200 homes not representing a true sampling of the total spectrum of American audiences, or instantaneous ratings forcing cancellation or a show which might have become popular in time. Students should then suggest at least two concrete improvements which could be made.

XVII. Activities Related to Elements of Contemporary News

A. Students will be given a matching exercise listing the terms for general news, broadcast news, and the standards and criteria used for news writing, along with corresponding definitions for each term. The students will correctly match each term with its proper definition.

B. Students will be given a news article from a local newspaper. The students will identify three criteria which were used in the selection of the news story, and three standards evident in its news content. If the students have analyzed the article accurately, the results should reflect the criteria and standards used for good news writing.

C. Students will create a news article which should reflect three criteria used in news selection and three standards of good news writing. Their article could incorporate the following:
   1. People and happenings that would have meaning for their local readers.
   2. A balanced story which gives both sides and quotes reliable sources for its information.
   3. An event that happened recently, nearby, and has a human interest appeal.

XVIII. Activities Related to Structure of Broadcast News

A. Students will be given a handout that lists the characteristics of form and style used in writing broadcast news and newspaper articles. Students will be able to identify the characteristics that would be solely identified with broadcast journalism. If the students' lists are correct, the

following characteristics should be included:

1. Surface skimmed
2. Formula time-based
3. Words de-emphasized
4. Background brief

B. The teacher will video tape a three-minute broadcast news segment that clearly exemplifies the form and style used for broadcast news writing. Working alone or in small groups, students will watch the tape and identify two characteristics of broadcast form and three characteristics of its style. If the students have analyzed the characteristics correctly, their list should include:

1. Simple language used
2. Logical organization of evidence
3. Reverse order of story used
4. Action first, visually or in descriptive words
5. Surface skimmed rather than an in-depth story

C. The teacher will give the students a handout containing a detailed newspaper account of a current news story. Students will read the handout and working alone or in small groups, will rewrite the news article for presentation by a broadcast medium. If the students rewrite the article correctly, at least three characteristics of broadcast form and style should be clearly exhibited and the lengthy descriptions and details of the newspaper article should be modified.

XIX. Activities Related to Drawbacks in Television News - Restrictions of the Medium

A. Students will be given a handout which lists problems that can be incurred in preparing news stories for the newspaper or for broadcasting. After studying the handout, students will be able to identify the problems which are not applicable to television news writing, e.g., getting enough material to write a detailed background for the story, finding descriptive words to create a word picture for the audience, or designing a caption that captures the essence of the story.

B. Students will view video tapes of separate newscasts that were presented on the same day, e.g., the 5:00 news on ABC, and the 5:30 news on CBS or NBC. Some of the students should make a list of the stories covered, some should note the style in which they were presented, and some should time each story. After viewing the tapes, the students, working in small groups, will identify identical stories in each broadcast which reflect the restrictions of the medium, e.g., ABC may cover a story with cameras recording the action and a reporter on the scene interviewing people in the situation. CBS may cover the same story but, since their cameras and reporters were not on the scene, the commentator in the studio may read a summary of the event, with a slide or graphic in back of the commentator depicting the area from which the story originated. If the students analyze the newscasts correctly, they should identify the medium restrictions that provided the differences in news presentation by the two networks.

C. Students will role play a television news show and be given a news story along with certain medium restrictions they will encounter while attempting to produce the story for their newscast. The teacher will prepare handouts containing news stories, or have the students create their own story, along with certain medium restrictions, e.g., no camera on the scene, or the reporter having laryngitis. The students, working in small groups, will create and produce a two-minute video taped newscast from the assignment given them. If they perform their task properly, their newscast should reflect a knowledge and use of viable options for overcoming various restrictions of the medium, and should reflect good news writing.

XX. Activities Related to Drawbacks in Television News - Nature of the Audience

A. The students will be given a handout containing a list of true and false statements concerning audience attitudes toward television news. After studying the handout,

the students will correctly identify those statements that are not applicable to television audiences, e.g.:

1. Audiences turn to the newspaper as their primary news source.
2. Audiences like to read about ordinary happenings and conservative progress.
3. Most audiences are not interested in thrilling, emotional news.

B. Students will view a video tape of a nightly newscast. While viewing the tape, the students will list the various news stories covered in the newscast. After viewing the tapes, students, working in small groups, using their notes concerning drawbacks for the audience in television news and their list of news stories, will analyze sections of the newscast reflecting audience preferences for self-serving or thrilling emotional news, and will analyze the possible consequences for the audience. A large group discussion and consensus will follow this activity.

C. Students, working alone or in small groups, will create and produce a video tape, the structure and format of which parallels a television newscast. Students will incorporate the following into their newscast:

1. At least three standards and three criteria reflected in the writing of the news stories.
2. Concrete evidence of the form and style used in good broadcasting journalism.
3. Stories reflecting at least two examples of audience content preference.
4. At least two examples of viable options used due to medium restrictions.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed in the learning activities may be evaluated. For example:

A. Identification of statements containing factors not applicable to the emergence of broadcasting.

B. Analysis of the factors involved in the growth of CB transmission and identification of at least two similarities in the emergence of CB transmitting and early radio broadcasting.

C. Planning factors for the successful operation of a news broadcasting station.

D. Matching early radio segments with their proper functions.

E. Analysis of the functions and general characteristics of selected early radio programming.

F. Writing and producing a five-minute audio tape, the structure and programming characteristics of which parallel those of an early radio program.

G. Listing societal elements reflected in a daily programming sheet for early radio.

H. Determinations of changes in the societal elements influencing early radio that constitute the societal elements of radio today.

I. Creation of a list of societal elements that will reflect future broadcasting.

J. Identification of the factors relating to the emergence of today's radio broadcasting.

K. Analysis of portions of a radio tape that identifies the local station as the dominant program originator.

L. Production of a three-minute audio tape that parallels the broadcasting format of a local radio station.

M. Explanation concerning the part the disc jockey played in the establishment of AM broadcasting.

N. Identification of at least four characteristics of the Bill Drake formula reflected in the programming format of a local radio station.

O. Production of an audio taped segment that reflects at least four characteristics of the Bill Drake formula.

P. Identification of audio segments constituting today's programming format.

Q. Analysis of the programming format for a local radio station.

R. Creation and production of a five-minute audio tape, the programming format of which parallels that of a local radio station.

S. Matching the advantages and disadvantages of AM and FM broadcasting with the proper frequencies.

T. Identification of four characteristics of FM broadcasting reflected in a taped programming segment from

a local FM station.

U. Creation of a five-minute audio taped segment, the programming characteristics of which reflect those of a local FM station.

V. Identification of five segments of taped music according to the style of music reflected.

W. Identification of the target audience sought by a designated number of radio stations through the predominant musical style of each.

X. Creation of a taped production containing four different music styles designed to reflect the preferences of four predetermined target audiences.

Y. Explanation of the Arbitron's ratings service for a radio station.

Z. Analysis of the target audiences needed for three advertising accounts and the local stations best serving those target audiences.

AA. Creation of a ratings plan for a radio station, identifying two weaknesses in the current system best serving the target audience.

BB. Matching of societal elements with their proper time period.

CC. Identification of the societal elements reflected in a paragraph description of a current radio listening experience.

DD. Designing an advertising strategy incorporating choices of a target audience, music style, and local radio station.

EE. Identification of program originators and target audiences for examples of early television programming.

FF. Identification of similar factors in taped segments of early radio and early television.

GG. Creation of an outline for today's television, identifying two areas of similarity or changes in each factor from early television.

HH. Identification of the program titles and programming formats of early television tapes.

II. Identification of three areas of weakness in early television programming.

JJ. Creation of a three-minute taped segment, the programming format of which parallels that of an early television show.

KK. Identification of the program originators and the advertisers for one night's television viewing.

LL. Analysis of the proportionate time supplied by each of the program originators and the intended target audience based upon the program's advertising.

MM. Creation of a programming format acceptable to a target audience aged 18-25.

NN. Matching of current television programs with their corresponding elements, forces, and criteria.

OO. Analysis of the content elements used in programming that imply the immaturity of the television audience, identification of three television programs that reflect the forces which influence television programming, and analysis of a current television show, the placement of which reflects the use of the criteria.

PP. Creation of a programming format for one of the networks.

QQ. Identification of the functions of excerpts extracted from today's television programming.

RR. Comparison and contrast of the programming formats of early radio and television today.

SS. Creation of an audio tape, the programming format of which is parallel to that of a current television program.

TT. Explanation of the Nielsen ratings service for a current television program.

UU. Analysis of the "20" rating and a "20" share for television shows.

VV. Creation of a ratings plan for television programs and identification of two weaknesses in the current systems and two concrete improvements for the systems.

WW. Matching terms of general news, broadcast news, standards and criteria used for news writing and their corresponding definitions.

XX. Identification of the three criteria and three standards evident in a news article.

YY. Creation of a news article reflecting three criteria used in news selection and three standards of good news writing.

ZZ. Identification of the characteristics that can be identified solely with broadcast journalism.

AAA. Identification of two characteristics of broadcast form and three characteristics of broadcast style

in a three-minute broadcast news segment.

BBB. Rewriting of a news article for presentation as a broadcast news segment.

CCC. Identification of news writing problems that are not applicable to television news writing.

DDD. Identification of portions of news programs that reflect the restrictions of the medium.

EEE. Creation and production of a two-minute video taped newscast that reflects viable options available for overcoming restrictions of the medium.

FFF. Identification of statements not applicable to television audiences.

GGG. Analysis of sections of a newscast reflecting audience preferences and specification of the possible consequences for the audience.

HHH. Creation of a video tape, the structure and format of which parallels a television newscast.

II. The student's grasp of the basic information of this unit may be assessed, either in a short written quiz or in a unit test. Students should be able to:

A. Name factors contributing to the emergence of broadcasting.

B. Define key vocabulary terms drawn from the factors establishing early radio broadcasting and explain how each was a factor in establishing early radio broadcasting.

C. Identify the three principal functions of early radio, listing two characteristics for each function.

D. Match the three functions of early radio with their general characteristics.

E. List eight of the ten societal elements that influenced early radio.

F. Describe the societal elements that influenced early radio.

G. List three reasons for the decline of networks and four reasons for the rise of local stations as program originators for today's radio.

H. Describe the factors that contributed to the emergence of today's radio broadcasting.

I. List four of the five factors that established current AM programming.

J. Describe the factors that contributed to today's AM programming.

K. Identify the seven types of AM radio programming.

L. Explain today's radio programming format, listing the proportionate time given to each type of programming.

M. List two advantages and two disadvantages of current FM radio programming.

N. Explain the advantages and disadvantages of FM broadcasting as an alternative to AM broadcasting.

O. List two principal rating systems, two methods used for attaining ratings, and three rating measurements.

P. Match a list of key terms concerning radio ratings with proper definitions for those terms.

Q. List five styles of music played on radio today.

R. Match specialized target audiences with their preferred music style.

S. List three main reasons for the growth of a target audience and three program originators for early television.

T. Describe the factors that contributed to the emergence of early television and identify the relative importance of the four program originators.

U. List four characteristics of early television formats and five types of early television.

V. Describe the basic characteristics of early television, citing two strengths and two weaknesses.

W. List four program originators for today's network television and three important characteristics of its target audience.

X. Match advertising products with their target audiences and television programs with their program originators.

Y. List five content elements used in television writing, three principal forces influencing programming, and four principal criteria for program placement.

Z. Match a list of elements, forces, and criteria that influence television with their proper functions.

AA. List three basic types of television programming.

BB. Match each type of current television programming with its proper function.

CC. Identify the who, when, how, what, and why of the current Nielsen ratings system.

DD. Define key vocabulary terms concerning television ratings, explaining the relationship of each to the

television ratings system.

EE. Describe general and broadcast news and list four important standards for news content and five criteria for news selection.

FF. Describe general and broadcast news and explain the standards and criteria used for news selection.

GG. Identify three characteristics for the form of broadcast news and seven characteristics of broadcast news style.

HH. Describe the form and style used for broadcast journalism.

II. List three medium restrictions in television news and three viable options.

JJ. Describe three medium restrictions in television news, citing three illustrations for each restriction, and three options used by newsmen.

KK. List factors which must be taken into consideration when producing television news.

LL. Describe audience dependence upon television for its news, audience preference in news content, and consequences of television news experienced by the audience.

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1. National Recording Company, Box 395, Glenview, Illinois
2. Part-time Products, Houston, Texas

UNIT THREE

BROADCAST ADVERTISING: WHO PAYS THE BILL?

INTRODUCTORY STATEMENT

It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, and for vital commercial purposes to be drowned in advertising chatter.

Herbert Hoover

The above statement, made when Hoover was Secretary of Commerce, may express the exasperated feelings of today's radio and television audience. However, almost everyone has accepted the inevitable truth that advertising clutter is here to stay. It is difficult for the modern day consumer to believe that there was a time when advertising wasn't an integral part of broadcasting. It is extremely important, therefore, for students to know that society initially accepted advertising willingly as its payment for the entertainment of radio. In spite of the depression, radio broadcasting continued to flourish. The audience was delighted with the chance to make one initial investment -- the purchase of a radio set -- for continuous high class entertainment and for escape from the jobless, bleak world of the thirties. Many necessities were sacrificed, but radio sales continued to climb. One can see, therefore, that the audience felt listening to commercials a small price to pay for the exciting new medium of radio.

On the other hand, advertisers weren't initially impressed with the radio as a sales tool. But those advertisers who used it, even on an informal, informational, soft-sell basis, saw a sharp increase in sales. Therefore, as network programming increased in quality and quantity, the advertisers were there to help finance the cost and watch the distribution of their products spread nationwide. Stars and entire programs came to be identified with a single product, while the advertisers demanded and received more control over the programming structure and content.

Advertising today remains the primary base for the economic structure of radio and television, and the dual consumers of the media remain: audiences buy media products to gain access to the media content, and advertisers buy time in order to reach their target audience. When students learn about the operation of advertising, its control of the media, and some of the advertising techniques used to increase their role as consumers, they can begin to appreciate the vastly complex structure that controls the media.

INSTRUCTIONAL OBJECTIVES

1. Without the use of notes, the student will be able to list four needs for broadcast advertising and four reasons for growth of broadcast advertising.
2. Given a list of such key terms as entertainment, high quality performances, increased control, dual consumers, target audiences, and CPM, the student will define each term and explain its importance to the emergence of broadcast advertising.
3. Given an early radio tape, and the use of notes, the student will be able to identify factors contributing to the growth of advertising reflected in portions of the tape. The student's answers will parallel those of a key prepared by the teacher.
4. Given the quotation, "The more independent the medium can be from advertising, the less power of regulation the advertiser will have," the student will be able to analyze the statement in terms of today's AM and FM radio broadcasting. If the student has analyzed the statement correctly, he/she will find enough evidence in AM and FM broadcasting to validate the quotation.
5. Given a product from the twenties, the student will be able to produce a persuasive message directed toward the company president that indicates at least three positive advantages in the use of radio for that product's advertising. The student's answer should reflect his/her knowledge of the use of radio for advertising purposes.
6. Without the use of notes, the student will be able to list three components

and four communicators of advertising, three areas of placement, and the two major systems of advertising.

7. Given a list of the components, communicators, areas of placement, and the factors reflecting the two major systems of advertising, the student will be able to match each term with its proper definition with 100 percent accuracy.
8. Given a paragraph description of the procedure for advertising a product using the broadcast media, the student will be able to identify the components, communicators, and placement choices present in the descriptive paragraph.
9. Given two hours of radio and television advertising from a local network, the student will be able to determine the placement sources of advertising used in that time period for each system, with the proportionate time given to each source. The student's analysis will parallel that of a key prepared in advance by the teacher.

   or

   Given an advertising agency, the student will be able to list reasons for an advertiser using the agency's services, rather than dealing directly with the station. The student's list should reflect his/her knowledge of the components and communicators of advertising, and will parallel the reasons given by a guest speaker from a local advertising agency.
10. Given three advertising products, the student will be able to plan placement communicators, placement choices, and media systems to be used for the advertising of each product. The student's answer should reflect his/her knowledge of the components, communicators, placement choices, and systems used in advertising.
11. The student, without the use of notes, will be able to list three claims, seven appeals, and three persuasive techniques used as methods of advertising.
12. The student, without the use of notes, will be able to explain in his/her own words the claims, appeals, and persuasion techniques used by advertising, giving a specific example of each.
13. Given magazines and a list of ten specific claims, appeals, and persuasive techniques used in advertising, the student will find magazine advertisements which reflect each advertising method.
14. Given three magazine advertisements, three radio advertisements, and three television advertisements, the student will be able to determine the various methods of advertising used in each of the advertisements, such that his/her observations parallel a key prepared by the teacher.
15. Given two advertisements, the student will be able to rewrite the advertisements such that factual information about the product will be given in each advertisement. The finished advertisements will prove satisfactory to the teacher and the rest of the class.
16. Without the use of notes, the student will be able to list five advantages and four drawbacks of mass advertising for the advertisers and three advantages and three drawbacks for the audience.
17. Given a list of advantages and disadvantages of mass advertising, the student will be able to match the advertiser and the audience with its proper advantages and disadvantages with 100 percent accuracy.
18. Given specific examples from radio and television advertising, the student will be able to identify each example as an advantage or a disadvantage to the advertiser and/or the audience, such that his/her answers parallel a key prepared by the teacher.
19. Given the advantages and disadvantages of broadcasting for the advertisers and the audience, the student will be able to identify an example from radio or television that exemplifies each advantage and disadvantage.
20. The student will be able to produce a new advertising plan for radio and television that will identify at least three areas of improvement for the audience, and still prove practical for the advertisers, e.g., a "showcase" time where local advertisers would give strictly helpful information about current sales items, or elimination of "piggy-back" ten-second commerical clusters which go too fast for audience identification and add to advertising clutter.

CONTENT OUTLINE*

I. Factors Contributing to the Emergence of Advertising

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*The claims and appeals material in Section III of the Content Outline are derived from Schrank, J., Understanding Mass Media, Skokie, Illinois: National Textbook Company, 1975.

A. Needs for advertising
   1. Desire of listeners for free entertainment
   2. Desire of local stations for high quality network performances
   3. Need of network money for staff, performers, and increased programming
   4. Willingness of listeners to take commercials as part of price for programming
B. Growth of advertising
   1. Tenor of first advertising - subtle, indirect
   2. Increased amount of advertising money - increased control of advertisers over programming
   3. Emergence of role of dual consumers
      a. Audience - buys media products to purchase media content
      b. Advertisers - buy time for exposure to greatest number of potential buyers
   4. Emergence of target audience - seeks largest possible audience for lowest possible cost by advertiser
   5. Establishment of CPM (cost per thousand) - divides total advertising cost by audience size
   6. Increase of sponsor identification with programming

II. Elements of Advertising
A. Components
   1. Medium - used to transmit message
   2. Money - paid by advertiser to medium for carrying message
   3. Message - identifies goods, services, and/or sender of message
   4. Consumers - end product of message
B. Communicators
   1. Advertiser - produces/sells goods, services being advertised
   2. Ad agency - represents advertiser, creates ads
   3. Media representative - sells to various media and markets in U.S.
   4. Medium - radio, television
C. Placement choices
   1. National ads - placed by general advertisers in national media networks
   2. Spot ads - placed by general advertisers in local media
   3. Local ads - placed by local retailers in local media
D. Systems
   1. Radio
      a. Cost - estimates audience during certain time segments
      b. Time - thirty and sixty seconds
      c. Research - ARB (Arbitron), Pulse
      d. Rate - drive-time highest, package deal lowest
      e. Advantages - repetition of brand name, low cost per ad
      f. Disadvantages - local coverage only, specialized audiences
   2. Television
      a. Cost - estimates audience size during particular program at given time
      b. Time - ten, thirty, and sixty second scatter plan
      c. Research - Nielsen main source, Arbitron second
      d. Rate - determined by size of target audience, prime-time highest rate
      e. Advantages - best coverage - 97 percent homes, six hours of usage; best impact - sight, color, motion, demonstration
      f. Disadvantages - cost high, competition great, message retention small

III. Methods of Advertising
A. Claims
   1. Unfinished claim - claims product is better than, more than, but does not finish the comparison
   2. "So What" claim - claim made is true, but gives no real advantage to the product
   3. Vague claim - claim uses colorful, meaningless words
   4. Testimonial endorsement - claim states star's use of product
   5. Scientific claim - claim refers to scientific experiments or mystery ingredient
B. Appeals
   1. Luxury
   2. Sex
   3. Popularity
   4. Health
   5. Safety
   6. Beauty
   7. Youth or maturity
   8. Patriotism
   9. Economy
C. Persuasion techniques
   1. Repetition - stimulus-response based theory, can be audio or visual or both
      a. Slogans
      b. Jingles

c. Trademarks
2. Involvement tactics
a. Personal questions - technique used to attract audience
b. Audience participation - work out messages in form of puzzles, games
3. Propaganda devices
a. Band wagon - everyone's doing it
b. Snob appeal - the best people do it
c. Plain folks - all of us guys do it

IV. Results of Advertising
A. Advantages for advertisers
1. Arrangement of network program scheduling according to advertising structure
2. Shift of network "kiddie" shows to Saturday morning to please sponsors
3. Increase of network football and sports coverage due to advertising pressure
4. Adoption of "scatter-plan" of buying time to enable advertisers to place spots on different shows on different nights
5. Identification of advertising with hit show's strengths
6. Control of program content by advertisers
7. Cancellation of advertising by sponsor if ratings are low
B. Drawbacks for advertisers
1. Increase of program costs
2. Omission of lucrative advertising, such as cigarettes
3. Enforcement of restrictions for "kiddie" show commercials
4. Cut in political advertising
5. Decrease in ad effectiveness due to ad clutter
C. Advantages for audience
1. Provides showcase of available products
2. Provides free quality programming
3. Gives information on sales, buys, and deals
D. Drawbacks for audience
1. Subjects audience to a vast number of commercial interruptions
2. Obscures truth in advertisements with persuasive power of media
3. Creates desire for unattainable or unrealistic wants

LEARNING ACTIVITIES

I. Activities Related to Factors Contributing to Growth of Advertising
A. Students will listen to an early radio tape prepared by the teacher. Using their notes that list the factors contributing to the emergence of broadcast advertising, the students will identify those factors that are reflected in the radio tape such as the following:
1. Free entertainment provided for the listeners
2. High quality network performance
3. Increased control of advertisers, as one advertiser sponsors the entire program
4. Identification of family target audience by programming format
5. Identification of announcer, theme song, and stars with advertising product
B. Students will be given a handout containing the following quotation: "The more independent the medium can be from advertising, the less power of regulation the advertiser will have." Drawing upon their knowledge of today's AM and FM broadcasting, the student will analyze the validity of the quotation as it is reflected in today's AM and FM broadcasting. If the students have analyzed the quotation correctly, they should identify the following:
1. AM broadcasting is heavily dependent upon advertising as evidenced by the number of advertisements used
2. AM's broadcasting format must suit a general target audience for the advertiser, e.g., Top 40 for young buying audience, country western for middle-aged
3. FM has less advertising
4. FM programming format plays specialized music for stratified audiences

Therefore, the more dependent upon advertising a station becomes, the more generalized and less specialized the programming format becomes. Disc jockeys from AM and FM stations can be invited to be guest speakers, and can be asked the degree to which the stations do refuse certain types and styles of advertising.
C. Students will role play a radio sales representative of the twenties. Their task is to create a persuasive

message that will be presented to the president of the company whose product they have chosen. The message will identify at least three advantages of radio advertising to be realized by that company. The students' messages should reflect knowledge of the advantages of using radio as an advertising source.

II. Activities Related to Elements of Advertising

A. Students will be given a paragraph prepared in advance by the teacher describing the procedure for advertising a product using the broadcast media. The student will read the paragraph and identify the underlined words as components, communicators, or placement choices of advertising. For example:

One-thousand dollars was paid to an intermediary to contact NBC television to advertise snowmobiles in the Northern states. Stephan and Brady was hired by the owners of the snowmobiles to write the message for the people in the audience who might buy the snowmobiles.

Components
1. Medium - NBC Television
2. Money - one-thousand dollars
3. Message - sell snowmobiles
4. Consumers - people in the audience

Communicators
1. Advertiser - snowmobile owners
2. Ad agency - Stephan and Brady
3. Media representative - intermediary

Placement Choices
1. Spot ads - advertisements for the Northern states

B. Students will listen to a predesignated two hours of local radio programming, and will watch two hours of a television station's programming. The students will list the placement sources for the advertising used within the two-hour time periods, along with the number of advertisements used, and the proportionate time given to each source. A class discussion will follow this assignment, wherein class members will share their findings and will compare the results with those of their peers and the observations of the teacher.

and

Students will role-play an advertising agency, whose job it is to determine a list of reasons that could be used to convince an advertiser to use the advertising agency's services to place his/her product with a radio or TV station, rather than dealing directly with the station. The students' list should reflect a knowledge of the communicators and placement choices available to advertisers. A guest speaker from a local advertising agency could be invited to give the reasons an actual agency would use to convince a client, giving the class an opportunity to compare their thinking with that of the advertising agency.

C. Students will be given three advertising products that would benefit from a different placement choice for their advertising, e.g., new local hamburger shop for local advertising, snowmobile for spot advertising, and a chain of stores featuring larger women's clothing for national advertising. The students, working in small groups, will plan the placement communicators, placement choices, and placement systems to be used for the advertising of each product. The students will present their plan to the rest of the class and will justify their decisions to the satisfaction of the teacher and the class members.

III. Activities Related to Methods of Advertising

A. Students will bring magazines to class or have them supplied by the teacher. Using their notes listing the specific claims, appeals, and persuasion techniques used by advertisers, the student will identify advertisements that reflect the various advertising methods listed. The students will display the advertisements they have chosen to the rest of the class. If they have identified the methods of advertising correctly, the class identification of the methods used in each advertisement should parallel that of the individual.

B. The teacher will select three magazine advertisements, three radio advertisements, and three television advertisements that clearly demonstrate the claims, appeals, and persuasion techniques used by advertis-

ers. Students will study each advertisement and determine the advertising techniques used. The student's list should parallel that of a key prepared in advance by the teacher.

C. The teacher will select magazine advertisements which are heavily laden with claims, appeals, and persuasive techniques. Students will choose two of the advertisements to rewrite, such that the appeals and claims will be eliminated and helpful and factual information will be inserted. The advertisements will be read to the class for discussion and evaluation. Students may choose to create their own advertisement for extra credit, or as an alternative assignment, choosing a product for use or importance for the audience and using factual, helpful information as the basis for the advertisement.

IV. Activities Related to the Results of Advertising

A. Students will listen to and observe examples of radio and television advertising prepared in advance by the teacher. Using their notes, the students will identify the advantages and disadvantages for the advertiser and the audience reflected in each example. The following examples may be used by the teacher:

Advantages for Advertiser

1. Monday night, Saturday, and Sunday afternoon football segments - to demonstrate increase of sports coverage for advertisers.
2. Two TV shows using same advertiser - to demonstrate examples of spot advertising or scatter plan.

Advantages for Audience

1. Class programming, such as "Franklin and Eleanor" - to demonstrate free quality programming.
2. Any special sale or buy such as in "TV Lenny" advertisements on radio or television - to demonstrate information on sales or deals.

Disadvantages for Advertisers and Audience

1. Several ads played or viewed in a row - to demonstrate clutter, decrease in effectiveness for advertiser, and offensive to viewers, especially in mid-program.
2. Advertisement for luxurious, costly product - to demonstrate ineffectiveness for advertisers if audience decides not to buy (such as in the case of the Edsel). Additionally, it can create desire for unrealistic wants for the audience.

B. The students, working in small groups, using their notes on the advantages and disadvantages for the advertisers and the audience, will determine radio and television programs that exemplify each of the advantages and disadvantages listed. Their lists will be presented for class discussion and evaluation.

C. Students will create a list of new rules or suggestions for radio and television advertising that would incorporate at least three areas of improvement for the audience and would still be practical for the advertisers. The student's list might include the following:

1. Eliminate four or more "piggyback" commercials, to reduce advertising clutter for audience and increase advertising effectiveness for the advertiser.
2. Show really helpful, important information for product.
3. Give substantial cut in cost if advertisement is responded to within a very short period of time, and source of advertisement is identified, so advertisers would get indication of advertisement's coverage and audience would get good buys.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed in the learning activities may be evaluated. For example:

A. Identification of factors contributing to growth of advertising.

B. Analysis of a quotation in terms of today's AM and FM broadcasting.

C. Creation of a role-played persuasive message, identifying three advantages of radio advertising for a company in the twenties.

D. Identification of the elements of advertising present in a descriptive paragraph.

E. Determination of reasons for an advertiser using agency services for advertising placement rather than dealing directly with a station.

F. Creation of a plan for placement and

system choices for the advertising of three advertising products.

G. Identification of magazine advertisements that reflect specific claims, appeals, and persuasion techniques.

H. Determination of the various methods of advertising used in three magazine advertisements, three radio advertisements, and three television advertisements.

I. Rewriting of two advertisements so that claims and appeals are replaced with factual and helpful information.

J. Identification of radio and television advertising as examples of advantages and disadvantages to the advertiser and/or the audience.

K. Identification of radio and television advertising which exemplifies each advantage and disadvantage to the advertiser and the audience.

L. Creation of a plan for advertising that will identify three areas of improvement for the audience and still prove practical for the advertisers.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:

A. List four needs for broadcast advertising and four reasons for the growth of broadcast advertising.

B. Define key terms concerning the emergence of broadcast advertising and explain the importance of each term.

C. List three components, four communicators, three areas of placement, and two major systems of advertising.

D. Match the factors reflecting the major systems of advertising, the components, the communicators, and the areas of placement with the proper definition.

E. List three claims, seven appeals, and three persuasive techniques used as methods of advertising.

F. Describe the claims, appeals, and persuasive techniques used by advertisers, giving specific examples of each.

G. List five advantages and four drawbacks of mass advertising for the advertisers, and three advantages and three drawbacks for the audience.

H. Match the advertiser and the audience with the proper advantages and disadvantages.

UNIT REFERENCES

Chester, G., G.R. Garrison, and E.E. Willis, *Television and Radio.* New York: Meredith Corporation, 1973. Defines groups that control broadcast advertising, pp. 97-108.

Head, S.W., *Broadcasting in America,* 3rd ed. Geneva, Illinois: Houghton Mifflin Company, 1976. Contains important background information on advertising's role in broadcasting, chapters 14-15.

Hiebert, R.E., D.F. Ungurait, and T.W. Bohn, *Mass Media: An Introduction to Modern Communication.* New York: David McKay Company, Inc., 1975. Excellent source for information concerning the economics of mass communication, pp. 36-74.

Pember, D.R., *Mass Media in America.* Chicago: Science Research Associates, Inc., 1974. Good advertising background information throughout book.

Schrank, J., *Understanding Mass Media.* Skokie, Illinois: National Textbook Company, 1975. Provides definitions and strong activities for advertising claims and appeals.

Wells, A., *Mass Media and Society.* Palo Alto, California: Mayfield Publishing Company, 1975. Contains short article about the media support system.

UNIT FOUR

BROADCAST REGULATION: THE PUBLIC INTEREST

INTRODUCTORY STATEMENT

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

First Amendment

In a society as complicated and law-laden as ours, it is an exciting thing to know that one set of laws, those for broadcasting, were designed for the important purpose of protecting the public interest. From the very beginning of broadcasting, our government agreed that its role would be the supervision and regulation of the broadcasting operation, with the public interest as its primary concern. Perhaps the most important information that students can learn is that broadcasting must operate in their own, the public's, interest and that any proven failure to do so can result in a broadcaster's license being revoked. It is fundamental, then, for students of broadcasting to understand how American broadcasting regulation came about, and how they, as media consumers, can effect change.

What were the reasons for early regulation of broadcasting? The First Amendment to our Constitution is the basis for broadcasting freedom, but the First Amendment went into effect in 1791, and broadcasting didn't come under serious regulation until the 1920s. Therefore, the Radio Act of 1927 and the Communications Act of 1934 were passed so that the usefulness of broadcasting would not be destroyed by the unlicensed use of channels, frequencies, and power.

Students should also learn that all potential broadcasters must apply for a license, and before they get it they must prove to the best of their ability that they will operate their station or network in the public's best interest. To what does the public interest refer? The regulations under which a broadcaster acquires a license gives a partial answer to this question. The Fairness Doctrine, for example, provides that all sides of an issue will get equal air time, and Regulation #315 provides that all political candidates will be afforded the same privilege. These regulations typify the spirit by which the public interest is at the heart of the laws governing broadcasting.

Students also need to know that broadcasters have provided some self-regulation, mainly through their membership in the NAB. But they also should know that broadcasters usually make regulations to win good public relations and, even more importantly, to make changes themselves before the government moves in and makes changes for them.

It is, therefore, extremely important that students come to recognize, first and last, that the public has to be the watchdog for the broadcast media. They need to know that groups, such as the Action for Children's Television, have been successful in effecting change and they must accept their own role as guardians of the public interest.

INSTRUCTIONAL OBJECTIVES

1. Without the use of notes, the student will be able to list four of the six main reasons for the early development of allocation and licensing procedures.
2. After a class discussion concerning early broadcasting difficulties, the student will be able to explain in his/her own words, without the use of notes, the main reasons for the development of radio regulations.
3. Given a list of reasons for broadcasting regulation, the student will be able to determine which reasons were not applicable to early radio, e.g., disc jockeys plugging records for compensation, advertising cigarettes, etc.
4. Given a paragraph describing an early radio station's difficulties, the student will be able to analyze the major problems faced by early broadcasters. The student's answer will include at least three reasons for the development of allocation and licensing, e.g., (a) need to cope with vast growth of sta-

tions, broadcasters, (b) need to reduce interference in audience reception, (c) need to unscramble limited frequencies and channels.

5. Given the needs for early broadcast regulation, the student will be able to create four regulations for early radio, such that four of the broadcast regulations from the Radio Act of 1927 and the Communications Act of 1934 are included before being given the information about the two laws.
6. Without the use of notes, the student will be able to list four main regulations of the 1927 Radio Act and two main regulations of the 1934 Communications Act.
7. Given a list of regulations from the 1927 Radio Act and the 1934 Communications Act, the student will be able to match the regulation with its proper act with 100 percent accuracy.
8. Given three brief statements describing the nature of the radio broadcast industry operating in three different time periods, the student will properly identify the appropriate time period described.
9. Given sources referring to the Radio Act of 1927 and the Communications Act of 1934, the student will determine whether the reference sources reflect the information given in the content outline section entitled, "The Legislative Base for Allocation and Licensing."
10. After a class discussion concerning the difficulties in today's CB broadcasting, the student will identify broadcasting regulations that are necessary to solve today's CB broadcasting problems. The regulations suggested by the student should parallel those created for early radio.
11. After a class discussion of nine important rules for the granting of broadcasting licenses, the student will, without the use of notes, list six rules for the granting of a broadcasting license.
12. Given a list of key terms drawn from each of the nine rules for granting a broadcasting license (e.g., channel, money, FCC, three years, PICON, localism, public files, ascertainment interviews, logs), the student will be able to define each term and explain its importance to the granting of a license.
13. Given the statement that the primary function of a broadcaster is to serve the public interest in his community, the student will be able to identify, with the use of notes, which of the nine broadcast rules pertain to that function.
14. Given an application license with built-in deficiencies, the student will correctly identify the deficiencies which would result in the broadcaster's license application not being accepted.
15. Given the rules for licensing broadcasters, the student will design a plan for ascertainment interviewing. The student's design should closely parallel that used by a local station.
16. After a class discussion concerning seven government program content regulations, the student will be able to list five of them without the use of notes.
17. Given a list of the title or number of government controls, the student will explain in his/her own words what four of the controls contained.
18. Given ten examples of program excerpts, seven of which violate broadcasting regulations (e.g., disc jockey: "Have a great new record here by Elton John. He said he'd buy me a steak dinner if I played it for you today, and that's just what I'm going to do."), the student will identify the broadcast regulation which is violated by each example.
19. Given seven laws or amendments related to government control of broadcasting, the student will be able to identify those laws that are violated by newspapers, and will be able to justify those violations given the differences between the media. The student's list should parallel those identified by an editor from a local newspaper and his/her justification should stand the test of teacher and peer questioning.
20. After a study of seven broadcast regulations, the student will be able to create two possible regulations needed for today's broadcasting or its advertising, to be evaluated by the teacher in terms of importance and practicality.
21. Given a handout describing the NAB, the student, without the use of notes, will be able to list two reasons for its existence, two of its strengths, and two of its weaknesses.
22. After a class discussion concerning the NAB, the student will be able to discuss in his/her own words its strengths and weaknesses as a regulation force in broadcasting.
23. Given four commericals which violate the NAB code, the student will be able to match the commericals with the violated NAB regulation, e.g., "When it's smoothness you want, try Johnnie Walker Red" (forbids sale of hard liquor); Captain

Kangaroo: "You kiddies try Crest toothpaste; it's so good for you" (no host selling on children's shows).

24. Given the seven changes that the NAB has adopted in its broadcasting operation, the student will be able to analyze the effectiveness of those changes in terms of today's broadcasting. The student's analysis should be evaluated by the teacher in terms of its accuracy and its sufficiency of examples.
25. Given the programming and advertising practices of a local television station, the student will be able to identify a weakness of that station's practice and will produce a means to rectify that weakness. The students will then write a letter to the NAB or the local station, in which the weakness and the means by which it can be rectified are identified.
26. After a class discussion concerning the public influence on broadcasting, the student will be able to list three main ways through which an audience can affect broadcast content.
27. Given the three options by which an audience can affect broadcast content, the student will be able to define each option in his/her own words, giving three examples for each option.
28. Given specific examples through which the public has effected broadcast change, the student will be able to identify the means by which each change was brought about with 100 percent accuracy.
29. Given a Variety magazine, the student will be able to locate at least one example relating to each of the three means through which an audience can influence broadcasting.
30. Having studied the concept of public ascertainment, the student will analyze a local station's coverage of community affairs and be able to identify three specific areas for improvement. The student must follow through with a letter to the station, suggesting the three areas for improvement.
31. (Review) Given a review list of all the laws and amendments and all of the actions taken by the broadcaster and the public, the student will identify one and summarize its importance.

CONTENT OUTLINE*

I. Factors Contributing to Allocation and Licensing
   A. Growth of radio stations, broadcasters in 1920s
   B. Subsequent interference with audience reception
   C. Need to unscramble limited frequencies and channels
   D. Need to regulate public property of airwaves
   E. Limitation of First Amendment
      1. Limits of freedom not defined
      2. Government licensing of television, radio not defined
   F. Rise of public resentment against program interference

II. The Legislative Base for Allocations and Licensing
   A. Passage of 1927 Radio Act
      1. Federal Radio Commission (FRC) created
      2. Public ownership of airwaves established
      3. Short term licenses for broadcasters created
      4. Operation of broadcasters under Public Interest, Convenience, or Necessity (PICON) defined
      5. Power to assign stations controlled by FRC
      6. Frequency control established
   B. Passage of 1934 Communications Act
      1. Permanent law for broadcasting set up
      2. Basis and makeup of FCC power established
         a. Membership of seven
         b. Membership of both political parties
         c. Appointment by president
         d. Power to pass broadcasting rules and regulations

III. Licensing of Broadcasters (How Broadcasters are Licensed)
   A. Must find channel and build or purchase station
   B. Must have enough money to operate at a loss for a year
   C. Must be licensed by FCC
   D. Must renew license every three years
   E. Must follow PICON rules or have license revoked
   F. Must prove localism

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*Some of this material was derived from Hiebert, R.E., D.F. Ungurait, and T.W. Bohn, Mass Media: An Introduction to Modern Communication, New York: David McKay Company, Inc., 1975, and Head, S.W., Broadcasting in America, 3rd ed., Geneva, Illinois: Houghton Mifflin Company, 1976.

G. Must keep public file open for public view.
H. Must obtain ascertainment interviews from community yearly
I. Must have logs open for FCC inspection on random basis

IV. Program Content Controls by the Government
A. Enactment of the FTC Act - 1914
1. Originally designed to prohibit unfair competition in business
2. Presently used by FCC to prohibit dishonest advertising in broadcasting
B. Enactment of Section #315 - equal time for news programs, debates, news conferences, etc.
1. Applies to all political parties
2. Applies to other than normal news coverage
3. Covers only campaign time
4. Set up ahead of time
5. Used for announced candidates only
C. Establishment of Fairness Doctrine - seeking out and contrasting viewpoints on controversial views of public importance by broadcasters
D. Enactment of Section #317 - need for sponsor identification for anything for which broadcast money is paid
E. Enactment of Section #508 - disclosure made for plugola and payola type of payments
1. Plugola - payment made to entertainer for individual to mention product
2. Payola - compensation made to disc jockey for recording promo
F. Enactment of Section #509 - rule against illegal rigging of contests
G. Enactment of Public Broadcasting Act of 1967 - law against support of or editorializing about candidates for public office on television

V. Program Content Controls by the Broadcasters (National Association of Broadcasters)
A. Reasons for existence
1. Cultivates good public relations
2. Forestalls government regulations
B. Lists of strengths for NAB
1. Accepted advertising standards
a. Time - 10, 20, 30, 60 seconds in length
b. Methods - maintenance of acceptable social values, e.g., respect for sanctity of marriage, emphasis on ethics and good taste for products and service of a personal nature
c. Types - forbiddance of certain products, e.g., hard liquor, cigarettes
2. Created standards for the following programming: children, news, public issues, religion, politics
3. Adopted children's advertising changes in 1971
a. Eliminated "host" selling
b. Cut back on commercial time
c. Stopped direct vitamin ads to children
4. Adopted prime-time as family time in 1974
5. Set up National Advertising Review Board of 60 percent members, 20 percent advertising agencies, 20 percent public
6. Has 50 percent enrollment
C. List of weaknesses for NAB
1. Follows public opinion and pressure rather than leads
2. Joining NAB not mandatory for all broadcasters
3. Accepting NAB rules not mandatory for members

VI. Program Content Controls by the Public
A. Through individual action
1. Tunes out, turns off, switches channels
2. Refuses to buy products
3. May bring libel suit for invasion of privacy
4. May write letters
B. Through participation in rating assessment
1. Assessment through fan mail
2. Assessment through sampling
3. Assessment through telephone interviews
4. Assessment by Nielsen service
5. Assessment by Arbitron rating service
6. Assessment by CONTAM (Committee on Nationwide Television Audience Measurements)
C. Through audience pressure groups
1. Religious groups
2. Ethnic groups
3. Occupational groups
4. Political groups
5. Blacklisters
6. Pressure at license renewal time, stating lack of PICON

LEARNING ACTIVITIES

I. Activities Related to Factors Contrib-

uting to Allocation and Licensing

A. Students will be given a handout containing a list of broadcast regulations that have been adopted over the years. The list may be generated from regulations identified in the Content Outline as Government and NAB controls, e.g., banning of cigarette advertisements, banning disc jockey's plugging of records, giving equal time to political candidates. The students will identify those regulations which were not applicable to the development of early broadcast regulation.

B. Students will be given a handout containing a description of an early radio station's difficulties, identifying such problems as losing parts of the audience to other broadcasters, other stations overriding the station's frequency, or audience's complaints about poor reception. After reading the handout, students will analyze the major problems faced by early broadcasters. Among the problems the student should identify are the following:
   1. A need to cope with vast growth of stations
   2. A need to reduce interference in audience reception
   3. A need to unscramble limited frequencies and channels

C. After determining early radio's need for broadcasting controls, students will generate at least four regulations for broadcasting which would satisfy radio's needs. If the students have analyzed the needs correctly, their list of regulations should match the components of the broadcasting laws which were subsequently passed.

II. Activities Related to the Legislative Base for Allocation and Licensing

A. Students will be given a handout prepared in advance by the teacher that describes briefly the nature of the broadcast industry as it stood at three time periods, before 1927, between 1927 and 1934, and after 1934. The students will study the descriptions and match each description with its proper time period. For example:
   1. The audience is annoyed with constant interference with their radio reception. Several stations override each other's frequencies. No central source is set up for the issuance of broadcast licenses.
   2. When stations do not broadcast sufficiently in the public interest, the public petitions the FCC for a hearing concerning the revocation of that broadcaster's license. A regulation banning the broadcast advertising of cigarettes is put into effect.
   3. Broadcasters know that their radio stations must serve the public interest due to the establishment of PICON. Frequency interference is considerably lessened with licenses issued by the FRC.

B. Students will be given reference sources containing information concerning the Radio Act of 1927 and the Communications Act of 1934. (References may be found in D. Pember's Mass Media in America, S. Head's Broadcasting in America, and the World Book Encyclopedia, among other sources.) Students will compare the information contained in these sources with the information found in the Content Outline for Unit Four under Section II, The Legislative Base for Allocation and Licensing, identifying at least three areas of similarity.

C. The students will participate in a discussion concerning today's CB transmitting difficulties, e.g., vast growth in transmitter owners, limited channels in use, channel jumping, and reception interference. They may then generate possible FCC broadcast regulations needed for CB transmitting problems. The students will seek to determine parallel problems in early broadcasting and today's CB transmitting, and the regulations needed to govern both situations.

III. Activities Related to the Licensing of Broadcasters

A. The students will discuss in large groups the key importance of a broadcaster's concern with the public interest in terms of the granting and keeping of a broadcasting license. The students will then work in small groups identifying which of the nine broadcasting laws relate directly to the public's programming interests. Each group will present its conclusions to the class. The

positions expressed by the groups will be discussed by the class and an overall class concensus will be reached.

B. The students will be given a sample copy of a completed application for a broadcast license in which the teacher has built-in such broadcaster deficiencies as not having learned enough about the community which he/she will serve or not having money enough to operate at a loss for a year. The students will study the application and will identify the deficiencies which would result in its rejection by the FCC.

C. The following interrelated activities present an in-depth experience in ascertainment interviewing, paralleling the interviewing process followed by a broadcast station. The exercise provides knowledge of how the station reflects the public interest and also provides a deeper insight into the community. The steps that should be taken for this activity are as follows:

1. The teacher will lead a discussion concerning the process of acertainment interviewing. The students, working in groups of four to six, will then list groups within their community to be interviewed for ascertainment purposes.
2. After a teacher-led discussion concerning the interviewing procedure, the students will set up and conduct "dummy" interviews with other class members so that the interviewing procedure is understood by everyone in the class.
3. Working in their small groups, the students will devise a series of questions to be asked of the community groups they have chosen to inverview. The students will then conduct interviews with at least five members of each of the community groups.
4. After conducting ascertainment interviews with their chosen community groups, the students, working with their small groups, will analyze the results and devise a list of five areas in which increased community programming is needed. Students will then create five production ideas for local programming that will satisfy these needs and will present their ideas to the rest of the class.
5. After a class discussion concerning the various groups' suggestions for community programming, the class will vote for the five best. These suggestions will be sent in a letter to a local station, requesting a response. The results of this activity might also be sent to "Try-Out TV," Channel 21, for possible use there.
6. After experiencing the procedure for ascertainment interviewing and devising programming ideas reflecting the community needs, the class will invite a guest speaker from a local station to discuss that station's ascertainment interviewing and subsequent programming structure. The class will then compare their results with the procedures and programming used by an actual broadcasting station.

IV. Activities Related to Program Content Controls by the Government

A. Students will be given a sheet containing ten examples of program excerpts designed by the teacher, seven of which violate the government regulations they have studied. The excerpts will reflect or refute the information given in the Content Outline concerning each regulation, e.g., excerpt reflecting Broadcasting Law FTC Act 1914 - "A Crest advertisement will be removed if it claims its use will guarantee 40 percent fewer cavities in children"; or, excerpt refuting Broadcasting Law PBC Act 1967 - "This is Channel 21 urging you to vote for our incumbent mayor." The students will analyze which of the excerpts would be in violation of the seven broadcast regulations they have studied.

B. Students will participate in a teacher-led discussion concerning newspaper regulations and censorship. Students will then engage in small group discussion, identifying those government laws for broadcasting which they feel would be violated by the newspaper media. A class discussion will follow and consensus will be reached. Following the class discussion, a guest speaker from a local newspaper will be invited to

talk to the class and explain the differences between broadcasting and newspaper regulation.

C. Students may choose to create two new broadcast laws for which they see a need in today's radio or television broadcasting or advertising.

V. Activities Related to Program Content Control by the Broadcasters

A. Students will view four commercials which have been prepared by other students and which demonstrate NAB violations, such as advertising hard liquor or cigarettes, or having a children's show host sell a product. The students will identify the NAB laws which each commercial violates.

B. Students will be given the use of research materials that contain background information on each of seven changes in broadcasting or advertising adopted by the NAB, e.g.:

1. Maintenance of acceptable social values
2. Emphasis on good taste
3. Elimination of "host" selling on children's programs
4. Elimination of direct vitamin ads to children
5. Adoption of prime-time as family time
6. Time limits for commericals
7. Cut back on commercial time for children's advertising

The students will use the research materials and will write a brief paper which will analyze one of the seven changes that the NAB has adopted in its broadcasting operation in terms of the following questions:

1. What situation precipitated the change?
2. What group or organization was the force behind its enactment?
3. When was the act passed and what were its main provisions?
4. What changes took place as a result of the act's passage?
5. Is there current evidence of the act in today's broadcasting and did it have the effect that was hoped for?

C. The students will view the programming and advertising practices of a local television station over a specific period of time, say one hour per day for a week, and will identify a weakness of that station's practice. The students then will indicate the means by which that weakness may be rectified. They must find support for their decisions from the teacher and the rest of the class. They will then write a letter to the NAB or the local station stating their recommendations.

VI. Activities Related to Program Content Controls by the Public

A. The teacher will provide a list of specific examples through which the public effected broadcast change, e.g., Mexican-American protested Frito Bandito advertisements, Bob Newhart show renewed when audience asked Newhart to stay on, Mary Hartman, Mary Hartman moved to a later time. Students will identify which of the specific options were utilized by the public to bring about change.

B. The teacher will provide copies of current issues of Variety magazine. Students will locate at least one example in the magazine illustrating each of the three means through which an audience can influence broadcasting -- such as the Nielsen rating sheets reflecting audience participation in program assessment, or an article about the Action for Children's Television group's latest attempts to boycott violence shows with audience tune-out forcing a program off the air. This stimulus should lead to a discussion of the effectiveness of public action in effecting broadcast change.

C. Students will view a local station of their choosing for a specific period of time and make a list of any community events that the station covers in the public interest. Students will identify three specific areas for improvement and must find support for their findings from the teacher and the rest of the class. Students will then write a letter to the station, suggesting three specific areas for improvement.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed in the learning activities may be evaluated. For example.

A. Identification of broadcast regulations not applicable for the development of early radio.

B. Analysis of the steps that should be

taken to alleviate an early radio station's difficulties.

C. Creation of four regulations for solving early broadcast needs.
D. Matching three descriptions of the nature of the broadcast industry with their proper time periods.
E. Identification of three areas of similarity between the content outline and reference sources concerning the Radio Act of 1927 and the Communications Act of 1934.
F. Identification of what broadcasting regulations are necessary to save today's CB broadcasting.
G. Identification of the broadcast regulations for a license that pertain to the public interest.
H. Analysis of why an application for broadcasting was turned down.
I. Participation and involvement in a plan for and execution of ascertainment interviewing.
J. Identification of broadcasting situations which would violate any of the seven broadcast laws.
K. Analysis of the government broadcasting laws which would be violated by the newspapers.
L. Identification of four NAB laws violated by commercials.
M. Creation of two new regulations needed for today's broadcasting or advertising.
N. Analysis of one change adopted by the NAB.
O. Writing a letter of complaint to the NAB or a local station regarding current television programming or advertising with a suggestion for improvement.
P. Matching specific examples of broadcast change with the means used by the public to effect those changes.
Q. Identification of three examples in Variety magazine relating to the public's effecting change in broadcast content.
R. Writing a letter to a local station, analyzing the station's coverage of community affairs, and identifying three specific areas for improvement.
S. As a class review, identification of one of the laws or amendments or any of the actions taken by the broadcasters or the public studied in this unit, and a summary of its importance in broadcast regulation.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:
A. List four main reasons for early broadcast regulation.
B. Describe the principal needs for the development of early radio regulation.
C. List the main regulations of the 1927 Radio Act and the 1934 Communications Act.
D. Match a series of laws with their proper act.
E. List nine important rules for granting a broadcasting license.
F. Define key vocabulary terms drawn from each of the nine rules for broadcast licenses.
G. List seven government program content regulations.
H. Explain the content contained in each of the government controls.
I. List the rules, strengths, and weaknesses of the NAB as a regulation force in broadcasting.
J. Describe the strengths and weaknesses of the NAB as a regulation force in broadcasting.
K. List three means through which an audience may affect broadcast content.
L. Describe the three options by which an audience may affect broadcast content, listing three examples for each option.

UNIT REFERENCES

Chester, G., G.R. Garrison, and E.E. Willis, *Television and Radio.* New York: Meredith Corporation, 1973. Provides background for regulation of broadcasting, pp. 67-74.

Clift, C. III, and A. Greer, eds., *Broadcast Programming: The Current Perspective.* Washington, DC: University Press of America, 1977. Excellent section on program regulation, including license applications and a section on ascertainment interviewing.

Head, S.W., *Broadcasting in America,* 3rd ed. Geneva, Illinois: Houghton Mifflin Company, 1976. Valuable background information concerning broadcast regulation and economic restraints, chapters 19-21.

Hiebert, R.E., D.F. Ungurait, and T.W. Bohn, *Mass Media: An Introduction to Modern Communication.* New York: David McKay Company, Inc., 1975. Defines regulators of broadcasting, pp. 130-146.

Pember, D.R., *Mass Media in America.* Chicago: Science Research Associates, Inc., 1974. Contains information concerning government and advertising regulations.

UNIT FIVE

THE EFFECTS OF BROADCASTING: HOW MESSAGES SHAPE THEIR SOCIETIES

INTRODUCTORY STATEMENT

There are no experts in the mass media as there are no experts in life. For in the media, as in life, we are all participants. The media are experiences, and they are nothing less and nothing more. The radio or television blaring in an empty room produces merely sounds and images, as the page in a closed book is nothing more than black dots on a white sheet. Only a human can give it life, turn it into experience. We bring to the media ourselves, all that has gone before to make us what we are. The mosaic of our life combines with the dots on the page or the dots on the screen to create experience.

Kirschner 1971

Television and radio have grown with such magnitude in our society that the good or evil they inflict has become subject matter for many critics. Bestowed upon their programming content have been accusations charging the broadcast media with the responsibility for creating social attitudes, values, and behaviors. The broadcast media have provided fashion, vernacular, fads, and escapism. They have kept us informed yet close-minded due to the selectivity of their use. They have entertained us. They have taught us. They may have made us less productive and they do reflect the attitudes, values, and desires of our society. Yét, as the critics chatter, research suggests that there is little evidence for placing the weight of society's problems on the shoulders of the broadcast media. One author summarizes the effects of media exposure as follows: "Some kinds of communication of some kinds of issues, brought to the attention of some kinds of people under some kinds of conditions, have some kinds of effect." (Bernard Berelson, 1949)

Seemingly apparent is the need for an effective investigation into the independent, yet vicarious effects the broadcast media have on today's student. Within this unit, the teacher will find activities that will allow the student to discover the personal influence the broadcast media has on his/her life style. This unit analyzes the effects of broadcast media on the individual, the family, and the society. Specific charges for and against the broadcast media are supported or refuted. Problem areas are investigated. General areas of research are explored.

To the user of this unit, concepts introduced may seem too difficult for the high school student. However, if time is taken to insure an understanding of the general areas of research and the concepts presented therein, the student's grasp of the related concepts should prove simple and rewarding. Due to the abundance of information available, the Content Outline of this unit supplies only an overview of major concepts. Texts supplying supportive and additional information relating to the concepts of cognition, comprehension, attitudes, values, and behavior change may be found in the reference section of this unit.

INSTRUCTIONAL OBJECTIVES

1. Without reference to notes or other materials, the student will be able to name five charges against the broadcast media and five contributions made by the broadcast media.
2. Having discussed a handout on what broadcasting is doing for us, the student will be able to describe in his/her own words five charges against the broadcast media and five contributions made by the broadcast media.
3. After participating in a small group discussion, the student will be able to identify, to the satisfaction of the group and the teacher, the types of programming that could substantiate the charges made against and the contributions made by the broadcast media.
4. After viewing three specific "types" of television programming, the student will be able to analyze in a two-page paper how the programming substantiates the charges made against or the contributions made by the broadcast media.
5. After analyzing one week of personal television viewing habits, the student

will be able to devise one new charge against the broadcast media and one new contribution made by the broadcast media and provide two examples in support of each new charge and contribution.

6. Given a lecture on general areas of research in the effects of broadcast media, the student will be able to name five general areas of research in the effects of broadcast media.
7. Given a handout including a list of terms which identify five areas of research in the effects of broadcast media (cognition, comprehension, attitude, value change, behavioral change), the student will be able to write in his/her own words, a definition for each term in the spaces provided on the handout.
8. Given a selected reading list on the effects of broadcast media, the student will be able to write a two-page paper applying three areas of research to one specified charge against or one contribution made by the broadcast media.
9. Given a specific charge against the broadcast media, the student will be able to analyze the legitimacy of that charge according to relevant research findings.
10. After analyzing the general areas of research in the broadcast media, the student will be able to develop a process model by which a program or advertised product could change a consumer's behavior based on short term - long term and cognition through behavioral change strategies.
11. Without reference to notes or other materials, the student will be able to name three problem areas of the broadcast media.
12. Without reference to notes or other materials, the student will be able to describe in his/her own words the specific concerns which arise pertaining to the broadcast media in three problem areas.
13. After reviewing the general areas of research, the student will be able to identify learned concepts of research related to the specific problem areas of the broadcast media.
14. After viewing children's programs which employ violence (selected cartoons) and programs prefaced by statements suggesting parental discretion, the student will be able to analyze in a two-page paper, reflecting learned concepts of research, the validity of specific concerns relating to one problem area of the broadcast media.
15. Given questionnaires on personal life style and television viewing habits, the students will be able to design and chart a graph based on his/her social-antisocial, aggressive, stereotyping tendencies and assess the degree to which the types of programming he/she watches are reflected in his/her life style (i.e., the more programs watched with violence as a theme, perhaps the more aggressive the individual).
16. Without reference to notes or other materials, the student will be able to name three areas of community life that are influenced by the broadcast media.
17. Without reference to notes or other materials, the student will be able to describe in his/her own words the ways in which family and social communication, socialization of the young, and the urban environment are affected by the broadcast media.
18. After participating in a small group discussion, the student will be able to identify five specific changes in his/her own community for which the broadcast media are responsible, to the satisfaction of the group and the teacher.
19. With the use of handouts and any other available materials, the student will be able to analyze his/her own upbringing to determine the impact of the broadcast media on his/her life.
20. After listening to his/her parent(s) grandparent(s) describe their youth and the community in which they were brought up, the student will be able to write a sketch based on what his/her community would be like without the broadcast media.

CONTENT OUTLINE*

I. What Broadcasting is Doing for Us
   A. Charges against the broadcast media
      1. Lowers the public's cultural taste
      2. Increases rat of delinquency

*The content of this outline is derived from the following sources: De Fleur, M.L., Theories of Mass Communication. New York: David McKay Company, Inc., 1966; Heibert, R.E., D.F. Ungurait, and T.W. Bohn, Mass Media: An Introduction to Modern Communication. New York: David McKay Company, Inc., 1975; Kalba, K., Television as a Social Force: New Approaches to TV Criticism. New York: Praeger Publishers, 1975.

3. Contributes to general moral deterioration
4. Lulls the masses into political superficiality
5. Suppresses creativity

B. Contributions made by the broadcast media
1. Exposes sin and corruption
2. Acts as guardians to free speech
3. Brings culture
4. Provides entertainment
5. Informs us of world events
6. Raises our standard of living by increasing our consumerism

II. General Areas of Research in Effects of Broadcast Media

A. Cognition and comprehension
1. Cognition implies awareness
2. Comprehension implies understanding
3. Audiences expose themselves selectively
4. Degree of repetitive exposure determines effectiveness
5. Degree of retention of information dependent upon interest
6. Ability to recall
   a. Dependent upon repetitive exposure
   b. Dependent upon reinforcement in interpersonal relationships
7. Comprehension requires more than cognition
   a. Exposure
   b. Personal interest
8. Predispositions create misconceptions
   a. Subtle, unconscious
   b. Despite repeated exposure to contradictory messages
9. Direct effect on emotional reactions
10. Identification depends on satisfaction derived from previous exposures

B. Attitude and value change
1. Attitude implies a state of mind or feeling
2. Value implies psychological worth
3. Create new opinions more easily than change existing opinions
4. Create new attitudes on newly arisen or newly evoked issues
5. Communications on new issues capable of "inoculating" audience
6. Creation of opinions may be hindered
   a. Predispositions
   b. Group norms
   c. Opinion leaders
7. Old opinions reinforced rather than converted
8. Protective human process allow exposure to media supporting existing opinions - avoiding media unsympathetic to predispositions
   a. Selective exposure
   b. Selective perception
   c. Selective retention
9. Cognitive dissonance - retention of elements fitting preconceptions
10. Reinforcement rather than change
    a. Normal attitudes
    b. Behavior patterns
11. Reinforcement of social attitudes produced
    a. Social conformity
    b. Weakening of individualism
    c. Decreasing tolerance of differences
12. Status of individuals and groups is legitimized
    a. Bestows prestige
    b. Enhances authority
13. Audiences may become "narcotized"
    a. Information overload
    b. Reaction with apathy
14. Provision of escapist function
    a. Emotional release
    b. Vicarious interaction
    c. Common ground for social intercourse
    d. Stimulation of imagination
    e. Mental and physical relaxation

C. Behavioral change
1. Allocation of discretionary or leisure time affected
2. Attempt to stimulate interests in specific activity
3. Special interest programs develop passive rather than active behavior
4. Overall passivity effect only when predisposed to be passive
5. Cultural tastes are influenced much more by:
   a. Personal determinants
   b. Family
   c. Education
   d. Social determinants
6. Family life styles affected
   a. School work not affected
   b. May contribute to faster start for most children
   c. Media used affected more by family life style than life style affected by medium
7. Reinforce political attitudes and maintain party membership support

8. Political behavior changes gradually
   a. Result of a variety of media inputs
   b. Personal interactions over lengthy period of time
9. Personal influence and mass communications compliment one another
10. Adopting specific behavior takes time and is dependent on several factors:
    a. Number of people
    b. Economic and social risk
    c. Future ramifications
    d. Extent of departure
    e. Compatibility of behavior with personality, values, and motives

III. Specific Problem Areas
   A. Effects of broadcast media on children
      1. Child's life style is not overwhelmed
      2. Consciously or unconsciously selective
         a. What listened to
         b. What watched
         c. Time spent
      3. Dependent factors in media digestive behavior
         a. Age
         b. Intelligence
         c. Social level
         d. Personality
         e. Parent example
      4. Media behavior reflects taste in other areas
      5. Cultural levels are not lowered
      6. Antisocial behavior is not developed by viewing adult programs
      7. Negative behavior shows little or no creation in normal child
      8. Health is not affected
      9. Emotional effects
         a. Children love excitement
         b. Children enjoy low levels of fright
   B. Violence and the broadcast media
      1. Aggression presented as highly effective form of behavior
      2. Emotional habituation may be produced
         a. By frequent exposure
         b. Increased likelihood of engaging in aggression
      3. Cathartic experiences may be produced
         a. Fantasy of emotionally participating
         b. Reduces possibility of the individual becoming violent
         c. Release of aggressive tendencies
      4. Awareness may be heightened
         a. Instrument in creating awareness
         b. Association with violence as its cause
      5. Effects are dependent upon variables
         a. Mix of violent media content
         b. The person
         c. Person's environment
   C. Sex and the broadcast media
      1. Pornography - any obscene material
      2. Legal criteria basis for obscenity
         a. Dominant theme, taken as a whole must appeal to prurient (morbid and unhealthy) interest in sex
         b. Material must be patently offensive and affront contemporary community standards
         c. Material must be without redeeming social value
      3. Advent of new cassette video tape units
         a. Increased availability of obscene materials
         b. Increased use of obscene materials in home
      4. Antisocial attitudes or deviant behavior
         a. No evidence of causation
         b. Obscene material is sexually arousing
      5. Not harmful to children

IV. The Electronic Community
   A. Family and social communication performed more effectively or altered
      1. Interaction within the family
      2. Interaction with relatives and neighbors
      3. Formal employment
      4. Involvement in activities beyond the neighborhood
      5. Housekeeping and self-maintenance activities
      6. Individual leisure activities (recreation)
      7. "Free time" (random wandering, daydreaming)
   B. Socialization of the young - traditional methods altered
      1. Caring for the very young
         a. Basic function of extended family
         b. Traditionally provided by grandparent, aunt, or uncle

2. Competitive appeal of media and parent
   a. Reinforced trend away from direct parent involvement
   b. Responsibility for social and emotional development
3. Lack of parent control of media fare upon which children are brought up
4. Alternative child-oriented activities lessened by demise of extended family
5. Media based form of family integration maintained

C. The urban environment - relationship of household to broader community
1. Neighborhood's economic function relegated to specialized employment or shopping center
2. Neighborhood's social or recreational role taken over by media
3. Neighborhood provision for physical security challenged by media's impact on perception of public safety

LEARNING ACTIVITIES

I. Activities Related to What Broadcasting is Doing for Us

A. Students will work in small groups. Each group will be responsible for identifying the types of television programming that could substantiate two charges made against the broadcast media and the types which would substantiate two contributions made by the broadcast media. For example, the group assigned the charge, "increases rates of delinquency," may determine that the private detective or police story may stimulate the viewer to attempt a crime, therefore substantiating this charge. The group assigned, "exposes sin and corruption," may determine that the documentary type of programming would substantiate this contribution. The teacher may wish students to cite sample programs which constitute the particular type of programming.

B. Students will view video tapes of specific types of television programming (detective, medical, soap opera, documentary) generated from examples from the previous activity or taped off the air at the teacher's discretion. Students will write a two-page paper analyzing how a type of programming substantiates the charges made against and/or the contributions made by the broadcast media. Papers will cite examples from specific programs.

C. Students will become critical broadcast media consumers by analyzing one week of personal viewing habits and devising one new charge against the broadcast media and one new contribution made by the broadcast media. Students will provide two examples of types of programming or specific programs. Students will describe the behavior resulting from the consumption of the programming or programs to substantiate the new charge and the new contribution. This activity may be done orally or in writing.

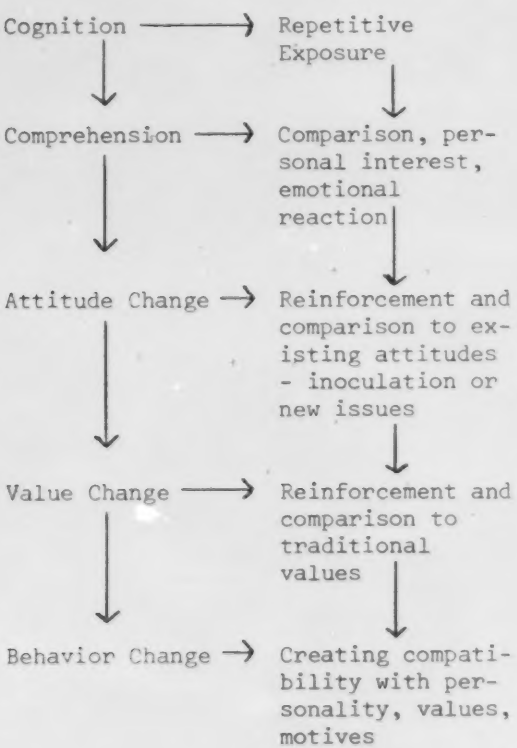
II. Activities Related to General Areas of Research in Effects of Broadcast Media

A. The teacher will distribute a selected reading list on research in the effects of the broadcast media. Articles and suggested readings may be selected from Radio and Television: Readings in the Mass Media and/or Television as a Social Force (see Unit References). Students will write a two-page paper applying three areas of research covered in their readings to one specific charge against or one contribution made by the broadcast media. For example, students may cite research findings assessing broadcast media's ability to change attitudes, values, and beliefs, forcing an individual to deteriorate morally.

B. Students will work individually or in small groups. The teacher will assign a specific charge against the broadcast media to the individual student or group. Students will analyze either orally or in writing the legitimacy of the assigned charge, basing their analysis on research findings in cognition, comprehension, attitude change, value change, and behavioral change. For example, it is apparent that the broadcast media do not lower the public's cultural taste but rather reinforce it. This observation is based upon research findings in attitude, value, and behavioral change. Research findings are outlined in the Content Outline.

C. Students will develop a process model by which a program or adver-

tised product could change a consumer's behavior. The process model is based on short term, long term, and cognition through behavioral change strategies. For example, if students select an advertised product, the process model developed would begin with cognition. The product's sponsor would have to be aware that a consumer exposes himself/herself selectively to the broadcast media and therefore, the sponsor needs to determine a means in which the consumer could become aware that the product exists. The sponsor might do this through repetitive exposure of the product in the broadcast media. The product's sponsor would next have to insure that the consumer comprehends how to utilize the product. This might be done by comparison with other products, or by developing a personal interest or emotional reaction to the product. Students will continue to follow each step in the process model (attitude change or creation, value change or creation, behavioral change) employing relevant research findings at each step resulting in the desired behavior by the consumer. Process models may vary in form. One form might appear as follows:



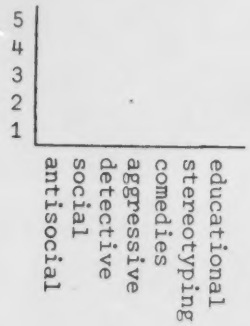
III. Activities Related to Specific Problem Areas

A. The teacher will review the general areas of research (cognition, comprehension, attitude change, value change, behavioral change) found in the Content Outline. Students will identify orally or in writing learned concepts of research related to the specific problem areas of broadcast media (children, violence, sex). For example, a child's media behavior reflects his/her tastes in other areas. The media reinforce normal attitudes or behavior patterns rather than change them.

B. The teacher will record directly off the air selected children's cartoons which employ violence and segments from television programs prefaced by statements suggesting parental discretion. The teacher may assign specific programming for students to view outside of class if off-air recording is not convenient. The teacher will distribute a handout containing specific concerns or charges which have been levied against the problem areas of the broadcast media, i.e., a child's life style is overwhelmed by the broadcast media, stories of rape and robbery lead viewers to commit crimes, sex in the broadcast media leads viewers to antisocial attitudes or deviant behavior. Students will analyze in a two-page paper the validity of specific concerns relating to one problem area of the broadcast media by applying learned concepts of research, found in the Content Outline, to the concerns or levied charges.

C. The teacher will distribute a questionnaire on personal life style which will measure the degree of the student's social-antisocial, aggressive and stereotyping tendencies. This questionnaire will ask students to rank from one to five, statements provided by the teacher concerning these tendencies. Students will fill out the questionnaire and chart their answers on graph paper provided by the teacher. The teacher will then distribute another questionnaire on television viewing habits. Students will rank from one to five the types of television programming they enjoy watching and chart their answers in a different

color ink on the same graph used for personal life style. Students will assess orally or in writing the degree to which the themes of the types of programming they watch are reflected in their life style. An example of life style questions the teacher might ask to determine social-antisocial tendencies would be, "Are you an outgoing person who enjoys being with other people?" For aggressiveness, the teacher might ask, "Do you usually get your own way, or do you stand up for what you believe in?" Examples of types of television programming would be detective or police stories, comedies, soap operas, educational programs, documentaries. Graphs may vary in form. One form might appear as follows:



IV. Activities Related to the Electronic Community
   A. Students will work in small groups. Each group will identify five changes which have taken place in their community for which the broadcast media are responsible. For example, students might identify: surveillance by closed circuit television, limiting the need for security personnel; educational programs viewed at home, limiting travel to community classrooms; closed circuit television in hospitals, used to monitor patients, increasing care facilities. The teacher will compile the results of each group's identification and distribute in handout and/or discuss changes with students to illustrate the impact of the broadcast media on their community.
   B. The teacher will provide students with background information, contained in the Content Outline, on the effects broadcast media have on family and social communication, socialization of the young, and the urban environment. Students will analyze, either orally or in writing, their upbringing to determine the personal impact the broadcast media have had on their lives.
   C. Students will ask their parents and/or grandparents to describe their youth and the community in which they were brought up. Students will write a sketch based on what their present community would be like without the broadcast media. Sketch length will be determined by the teacher. Sketches may be performed at the discretion of the teacher.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed by the students during the learning activities may be evaluated. For example:
   A. Identification of the types of television programming that could substantiate charges made against the broadcast media and the contributions made by the broadcast media.
   B. Analysis of how a type of television programming substantiates the charges made against and/or the contributions made by the broadcast media.
   C. Devising of one new charge against the broadcast media and one new contribution made by the broadcast media.
   D. Application of three areas of research to one specific charge against or one contribution made by the broadcast media.
   E. Analysis of the legitimacy of a specific charge against the broadcast media utilizing relevant research findings.
   F. Development of a process model by which a program or advertised product could change a consumer's behavior.
   G. Identification of learned concepts of research related to the specific problem areas of broadcast media.
   H. Analysis of the validity of specific concerns relating to one problem area of the broadcast media.
   I. Designing and charting of a graph assessing the degree to which types of television programming watched are reflected in personal life style.
   J. Participation in group identification of five changes which have taken place in their community for which the broadcast media are responsible.
   K. Analysis of upbringing to determine

the personal impact of the broadcast media.

L. Writing of a sketch based on what their community would be like without the broadcast media.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:

A. Name five charges against the broadcast media and five contributions made by the broadcast media.

B. Describe what broadcasting is doing for us by explaining five charges against the broadcast media and five contributions made by the broadcast media.

C. List five areas of research in the effects of broadcast media.

D. Define five terms which identify the areas of research in the effects of broadcast media.

E. Name three problem areas of the broadcast media.

F. Describe the specific concerns which arise pertaining to the broadcast media in three problem areas.

G. Name three areas of community life which are influenced by the broadcast media.

H. Describe how family and social communication, socialization of the young, and the urban environment are affected by the broadcast media.

UNIT REFERENCES

Carter, D., M. Novak, R. Adler, B. DeMott, D. Littlejohn, P. Weaver, M. Robinson, and K. Kalba, *Television as a Social Force: New Approaches to TV Criticism.* New York: Praeger Publishers, 1975. A collection of essays which assesses the role of television in our society. Especially relevant is the essay, "The Electronic Community: A New Environment for Television Viewers and Critics." Some of the information from which the Content Outline was derived is contained in this essay by K. Kalba.

De Fleur, M.L., *Theories of Mass Communication.* New York: David McKay Company, Inc., 1966. In treating the contemporary theories of mass communication, this book discusses the mass media as social systems. It is from this book that the charges against the contributions made by the broadcast media were derived.

Head, S.W., *Broadcasting in America,* 3rd ed. Geneva, Illinois: Houghton Mifflin Company, 1976. An excellent, in-depth analysis of the social aspects of the broadcast media. An invaluable source for the broadcast media teacher.

Hiebert, R.E., D.F. Ungurait, and T.W. Bohn, *Mass Media: An Introduction to Modern Communication.* New York: David McKay Company, Inc., 1975. An outstanding book and a necessary reference for all teachers of broadcast media. Information presented in the section of this book entitled "Effects of Communication in Modern Society" provided the basis for the "General Areas of Research in Effects of Broadcast Media" and the "Specific Problem Areas" referred to in the Content Outline.

Kirschner, A., and L. Kirschner, *Radio and Television: Readings in the Mass Media.* New York: The Bobs-Merrill Company, Inc., 1971. As referred to in the Learning Activities section of this unit, readings may be selected from this book to supplement research findings in the effects of broadcast media. Provided is an interesting, enlightening, and entertaining collection of readings.

Larson, O.N., *Violence and the Mass Media.* New York: Harper and Row, 1968. A revealing source for insight into one of the broadcast media's "Specific Problem Areas." Readings may also be selected from this book to supplement research findings in the effects of broadcast media.

Raths, L., M. Harmin, S.B. Simon, *Values and Teaching.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1966. A clarifying source for values concepts related to the "General Areas of Research in Effects of Broadcast Media."

UNIT SIX

BROADCASTING AND FUTURE TECHNOLOGY: THE MEDIA OF TOMORROW

INTRODUCTORY STATEMENT

In the wild my gazelles still stand erect
when they first see me.
They pinpoint me through binoculars then
scamper
So does the panther, gopher, rhino, mouse
But my city animals will run and will attack
me.
The Xerox bites my tail
The toaster snaps at fingers.
The refrigerator quivers; vacuum sucks;
typewriter stings like a B.
My T.V. set complains.
And the telephone, when we are all alone,
winds its cord around my neck.

Peter C. Goldmark 1972

The author of this poem felt uncomfortably bombarded by the technology of today. What of the technology of tomorrow? Will the broadcast media be engulfed by future technology? Will future technology be responsible for changing the appearance, the utilization, the appeal of the broadcast media? What services can we expect from the future broadcast media? What effects will these new media have on society?

If the past is any indication of the future, prospects for future broadcast media seem good. The arrival of the future broadcast media seems without question. The opportunities for the future broadcast media seem infinite. This unit will examine probable future changes in media hardware and the effects these changes will have on both the broadcast industry and the public.

The future of the broadcast media seems bright. It is the student of today who must make the right decisions for tomorrow. If the wrong decisions are made, if the broadcast media are not used as tools for growth, they may inflict more evil than good on our society. Today's student must be allowed to develop the initiative and ability to use the broadcast media in innovative and productive ways. The two production units following this unit provide the opportunity for today's student to begin developing the needed initiative and ability.

INSTRUCTIONAL OBJECTIVES

1. Without reference to notes or other materials, the student will be able to identify eight advancements in broadcast media technology.
2. Given a list naming eight technological advances in broadcast media technology and a list describing these advances, the student will be able to match the eight advances with their descriptions with 100 percent accuracy.
3. Given a description of changes which are already taking place within his/her community (e.g., expansion of traditional television programming), the student will be able to correctly identify which category of technological advancement has enabled the change (e.g., CATV).
4. After seeing a holographic demonstration, the student will be able to hypothesize how the holographic system, in relation to the other technological advances, might be used in the future.
5. After discussing the potential of broadcast technology, the student will be able to design a new method of using the broadcast media to be presented orally to the class to their comprehension.
6. Without the use of notes or other materials, the student will be able to name five effects of technological change on the broadcast industry.
7. Given a list of specific effects that future technological change will have on the broadcast industry and a description of these effects, the student will be able to match each effect with its description with 100 percent accuracy.
8. Given a description by a local television station manager of technological changes which are or will be taking place in the broadcast industry, the student will be able to identify what effects these changes will have on the local affiliate television station.
9. Given a selected reading list on the effects of technological change on the broadcast industry, the student will be able to analyze in a one-page paper the ramifications technology will have on the entire structure of the broadcast network.

10. Given a role play situation where the student is manager of a local affiliate television station, the student will be able to identify the changes that must take place within the station in order to be compatible with future technologies.
11. Without the use of notes or other materials, the student will be able to name five areas in which the broadcast media will affect future society.
12. Having discussed the effects of technological change on the public, the student will be able to describe in his/her own words how broadcast media will effect the future society.
13. After participating in a small group discussion, the student will be able to identify to the satisfaction of the group and the teacher, five ways his/her life style may be affected by future broadcast technology.
14. Given generalizations about the effects of technological change on the public, the student will be able to analyze selected science fiction readings (e.g., 1984) in terms of the accuracy of their fictional predictions.
15. After analyzing the effects of future technological change on the public, the student will be able to write a three-page sketch on a typical day in the life of a citizen in the future broadcast society.

CONTENT OUTLINE*

I. Advancement in Broadcast Media Technology
   A. Video cassettes
      1. Purchase, rental, or withdrawal by individual consumer of pre-taped television programs for private home use
      2. Home systems capable of playback or recording
   B. Cable television (CATV)
      1. Expansion of traditional programming
      2. Subscription system offering between 20 to 80 channels
      3. Content based on special requests from subscribers
   C. Telecommand system
      1. Telephone system whereby individual consumer may order programs from regional video-library
      2. Program transmission by cable
      3. Program viewed immediately or stored on a home VTR for future and/or repeated viewing
      4. Replacement of some CATV systems
      5. Limits the appeal of satellite-to-home direct TV
      6. Responsible for revolutionizing the networks
   D. Two-way radio - television
      1. Advanced form citizen band radio
      2. System used for shopping, paying bills, receiving medical diagnosis and advice, house call for doctors
      3. Audience reactions measured instantly by cable and computer
   E. Facsimile
      1. Newspapers, magazines, books available via transmission system similar to television
      2. Book publishing may change in total form of distribution
   F. Satellites
      1. More than 100 new satellites launched every year
      2. Direct satellite communication to home rather than satellite-to-network-to-home
   G. Miniaturization and microelectronics
      1. Billboard or wall size television
      2. Pocket-size television
      3. Miniature television cameras may provide eye sight for the blind
   H. Holographic systems
      1. Capturing or "freezing" object's light waves reconstructing a three-dimensional image exhibiting all properties as looking at object through a window
      2. Probable by year 2000

II. Effects of Technological Change on the Broadcast Industry
   A. Channel abundance
      1. Transmission of more media to home than by over-the-air stations or channels available in a given locality
      2. Forced to deal with more selective audience
   B. Audience divisibility
      1. Programmers more selective about who they reach

*The content of this outline is derived from the following sources: Heibert, R.E., D.F. Ungurait, and T.W. Bohn, Mass Media: An Introduction to Modern Communication. New York: David McKay Company, Inc., 1975, and Kalba, K., Television as a Social Force: New Approaches to TV Criticism. New York: Praeger Publishers, 1975.

2. Programmers able to pinpoint specific audiences most interested in reaching:
   a. Multiple head ends
   b. Special converter and scrambler devices
   c. Computer addressing of programs

C. Display alternatives
   1. Programmers not limited to transmitting audio or video messages
   2. Hybrid communication forms emerge simultaneously or in sequence
      a. Still pictures
      b. Moving images
      c. Captions
      d. Textual printouts
      e. Supplementary sound tracks

D. Feedback mechanisms
   1. Programming input as well as output
   2. Programmer able to receive messages from consumer or a surrogate
      a. Eliciting particular programs
      b. Registering transactions
      c. Shopping needs

E. Storage capability
   1. Data banks tied to programmer monitor and record transactions between viewer and programmer, storing for future reference
   2. Repeated and selective playback allowing broadcast media to function more like audio record or book and less like mass broadcasting system

III. Effects of Technological Change on the Public

A. Selective mediums
   1. Typical household no longer one radio or one television
   2. Individualistic listening and viewing patterns caused by and contributed to:
      a. Disappearance of traditional local forms of recreation
      b. Fragmentation of entertainment and information pursuits within the family
   3. Consumption of media once brought families together - increased portion of family listening and viewing time will be consumed by individual basis separating families
   4. As programming consumed on an individual basis, selectivity also likely to mean:
      a. Diversity in time (i.e., the same program made available at different times in response to fluctuating demand and convenience of viewers)
      b. Diversity in programming (i.e., greater variety)
      c. Functional diversity (i.e., availability of programs not only for entertainment)
   5. Multi-channel cable and pay television will reinforce trend toward selective utilization of media

B. Service media
   1. Instrumental in helping us learn, shop, make business decisions, engage in active, leisure, and community pursuits
   2. Selective use of media will expand in schools, hotels, hospitals, retail outlets, and work places

C. Hybrid medium
   1. Print directly infused into television medium
   2. Print, graphic, and other audio forms of communication will be computerized and sent directly over television medium

D. Active media
   1. Utilization due to availability of low cost portable audio and video recording equipment
   2. Utilization due to FCC requirement that all cable television provide "public access"
   3. Audio-video training and tape exchange programs organized by schools, libraries, museums, church groups, and other community institutions

E. Broadcasting and the community environment
   1. Media no longer solely a purveyor of consumer products and social relaxation - they become a total communications environment
   2. Community life enhanced by electronic community
   3. Community life undermined by electronic community by its competing for members' attention, response, resources, and values
   4. Institutions replaced by interactive multi-media linkages between control data banks and dispersed subscribers
   5. Further privatization of family life and national identity

LEARNING ACTIVITIES

I. Activities Related to Advancements in Broadcast Media Technology

A. The teacher will distribute a handout describing changes in broadcast media technology which are taking place within the community. The teacher may wish to attain this list by dividing students into small groups and assigning each group the task of listing changes which are taking place in broadcast media technology within the community. Examples of change may be the advent of seven foot television screens, or home television systems capable of playback and recording. Students will identify orally or in writing which category of technological advancement, found in the Content Outline, has enabled the change. For example, miniaturization and microelectronics have enabled television screens to measure seven feet across or larger. Video cassettes have enabled home recording systems to be more practical.

B. Students will view a film demonstrating holography, the process of capturing or "freezing" objects' light waves, reconstructing a three dimensional image exhibiting all properties as looking at an object through a window. Students will hypothesize either orally or in writing how the holographic system in relation to the other technological advances, might be used in the future. For example, with advancements in miniaturization and microelectronics, three dimensional life size humans may be telecast to our living rooms some day directly from network to home via satellite. The teacher may rent films demonstrating the holographic system from several major film rental companies throughout the nation.

C. The teacher will discuss with students existing and potential advancements in broadcast media technology. The teacher may provide supplemental reading materials as those listed in the reference section of this unit. Students will design and describe in writing and/or illustrate by drawing a new method of using the broadcast media. Students will present their newly designed method to the class either orally or orally with visuals.

II. Activities Related to the Effects of Technological Change on the Broadcast Industry

A. A representative from a local affiliate television station, perhaps the station manager, will describe technological changes which are or will be taking place in the broadcast industry. Students will identify, either orally or in writing the effects these changes will have on the local affiliate television station. For example, the station representative may suggest that the broadcast industry will soon be transmitting more media to the home than by over-the-air stations or channels available in a given locality (see Content Outline under "Channel Abundance"). Students should identify the effect of this change as the need to deal with more selective audience.

B. The teacher will provide students with selected reading materials, perhaps chosen from the reference section of this unit, on the effects of technological change on the broadcast industry. Students will analyze in a one-page paper the ramifications technology will have on the structure of the broadcast networks. For example, due to channel abundance (see Content Outline) programmers are going to have to be more selective about who they reach. Therefore, individual networks are going to have to be more specialized in their programming. Students, in their analyses, should deal with channel abundance, audience divisibility, display alternatives, feedback mechanisms, and storage capability.

C. The teacher will familiarize students with role play techniques. Experience in role playing is helpful, however simply describing the situation and the setting for this role play should suffice. Students will assume the role of managers of a local affiliate television station. Students will identify the changes that must take place within the station in order to be compatible with future technologies. For example, students should identify the installation of data banks to monitor and record transactions between viewers and the programmer, feedback mechanisms to monitor input as well as output, and special converter and scramble devices to pinpoint transmission to specific audiences the programmer is most interested in reaching.

III. Activities Related to the Effects of Technological Change on the Public

A. Students will work in small groups. Each group will identify five ways in which their life style may be affected by future broadcast technology. For example, students may identify different forms of recreation provided by the broadcast media, separation of family recreational pursuits, shopping, and learning from home, reading of books transmitted over-the-air, personal utilization of media production equipment, dependency upon broadcast media to perform business transactions.

B. The teacher will provide students with background information concerning the effects of technological change on the public. This information may be obtained from the Content Outline and supplemented in readings from the reference section of this unit. The teacher will distribute a list of selected science fiction readings. This list may be generated at the teachers discretion. Suggested science fiction readings appropriate for this activity would be Farenheight 451 or 1984. Students will analyze one selected reading in terms of the accuracy of its fictional predictions concerning the utilization of future broadcast media. For example, Farenheight 451, written in 1950, suggested that living rooms of the future would contain giant television screens covering entire walls and that the future consumers' life style would revolve around two-way conversations with this broadcast medium. Generalizations about the effects of technological change on the public could certainly support this notion.

C. Students will analyze the effects of future technological change on the public (see Content Outline and Unit References for supplemental materials). Analysis may be done in class discussion or in small groups (see Activity A). Students, based on their analysis, will write a three-page sketch on a typical day in the life of a citizen in the future broadcast society. Length of each sketch may vary at the discretion of the teacher. Sketches may be performed.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed by the students during the learning activities may be evaluated. For example:

A. Identification of the category of technological advancement which has enabled a specific change to occur in broadcast media technology.

B. Analysis of how the holographic system, in relation to other technological advances, might be used in the future.

C. Designing, description, and/or illustration by drawing of a new method of using the broadcast media.

D. Identification of the effects technological changes in the broadcast industry will have on a local affiliate television station.

E. Analysis of the ramifications advancements in technology will have on the structure of the broadcast networks.

F. Identification by role playing of the changes that must take place within an affiliate television station in order for it to be compatible with future technologies.

G. Identification of five ways in which personal life style may be affected by future broadcast technology.

H. Analysis of selected science fiction readings determining the accuracy of fictional predictions concerning the utilization of future broadcast media.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:

A. List eight advancements in broadcast media technology.

B. Describe eight technological advancements in the broadcast media.

C. Name five effects of technological change on the broadcast industry.

D. Describe five effects technological change will have on the broadcast industry.

E. Name five areas in which the broadcast media will affect future society.

F. Describe how the broadcast media will affect future society.

UNIT REFERENCES

Carter, D., M. Novak, R. Adler, B. DeMott, D. Littlejohn, P. Weaver, M. Robinson, and K. Kalba, *Television as a Social Force: New Approaches to TV Criticism.* New York: Praeger Publishers, 1975. A collection of essays which assesses the role of television in our society. Especially relevant is the essay, "The Electronic Community: A New Environment for Television Viewers and Critics." Much of the information from which the Content Outline was derived is contained in this essay by K. Kalba.

Heibert, R.E., D.F. Ungurait, and T.W. Bohn, *Mass Media: An Introduction to Modern Communication.* New York: David McKay Company, Inc., 1975. An outstanding book and a necessary reference for all teachers of broadcast media. Information presented in Part Five of this book provided the basis for the "Advancement in Broadcast Media Technology" portion of the Content Outline.

UNIT SEVEN

RADIO BROADCAST PRODUCTION: THE MEDIA ARTIST

INTRODUCTORY STATEMENT

What on earth did our grandparents do for a noise in the house? They listened to the laughter of the children, the cackling of the hens, the whisper of the willows. It was enough. And there must have been hours and hours of deep, dark silence. Radio may not have been as good as we remember it, but it wasn't as bad as you might fear in your undeniably adult state. Return with me to those thrilling days of yesteryear. Have faith in what you once loved. You could never be that wrong.

Kirschner 1971

To develop the needed initiative and ability to use the broadcast media in innovative and productive ways, we must look at the production elements, learn of their capabilities, and attain a working knowledge of their operations.

The goals of this unit, "Radio Broadcast Production," are two-fold. The first goal is to enable students to experiment with writing and production skills in a "sound only" medium. This unit attempts to improve the imaginative talents of students by requiring them to use only music, sound effects, and language in a variety of ways in order to create visual images. The second goal is to permit students maximum freedom in experimenting with the various trends in radio programming (traditional music/news format, innovative dimensions in sound and drama, and early radio program formats).

This unit is of practical value to students of communication in so far as it teaches marketable skills such as script writing and radio acting techniques. It encourages experimentation and imagination in a non-visual medium, it develops skills in audience measurement, and it increases psychomotor skills in tape recording and music and sound synchronization.

It should be clear to the user of this curriculum that an introductory course in broadcast media with a receiver orientation may stop short of the material included in this unit and the unit that follows. However, many of the Learning Activities provided in these units might be used as a means of introducing these instructions in some of the earlier units. Additionally, those students with special interests in radio and television broadcasting careers may wish to use much or all of the materials provided. It is believed by the authors that the content of Units Seven and Eight would provide a semester or more of instruction for students with strong vocational or avocational interests in media production. Parts of the Introduction and the Content Outline were adapted from Radio Program Production, a unit plan submitted by Paula Alfonsi to R.R. Allen, University of Wisconsin, Madison, 1973.

INSTRUCTIONAL OBJECTIVES

1. Given a lecture on the tools of the radio script writer (music, sound effects, language) employing tapes of early radio programs, the student will be able to name the three tools employed by the radio script writer without reference to notes or other materials.
2. Given a list of tools of the radio script writer and a list of descriptions of these tools, the student will be able to correctly match the tool with its proper description with 100 percent accuracy.
3. When presented with a one minute taped segment from a radio dramatic program, the student will be able to identify the tools of the radio script writer employed such that he/she identifies music, sound effects, and language.
4. Having listened to a one-minute taped segment from a radio dramatic program, the student will be able to describe the specific function/s performed by each of the three tools employed by the radio script writer in the taped segment.
5. Given access to a music and sound effects library, the student will be able to select appropriate music, sound effects, and language for a radio program so that their function in the program is obvious to the listener.
6. Given a demonstration of types of radio production equipment, the student will be

able to name three kinds of tape recorders and the turntable as production tools.

7. Given a demonstration on the operation of three types of tape recorders including three types of tape recorder microphones, and the turntable, including various sized records, the student will be able to describe in his/her own words the distinguishing features and operation of these production tools.
8. Given the use of a sixteen inch record cued at the wrong cut, a turntable set at the wrong speed, a condenser microphone in "off" position, and a reel-to-reel tape recorder which is threaded incorrectly, the student will be able to identify what corrections must be made to effectively use the production tools such that he/she identifies correct cueing, speed, "on" position, and threading.
9. Given a specific radio program production situation, the student will be able to select the proper production tools for that production situation such that his/her selection facilitates the blend of music, sound effects, and language.
10. Having selected a five-minute radio production script, the student will be able to produce this script employing correctly all radio production tools available.
11. Without the use of notes or other materials, the student will be able to list eight principles to follow in writing radio news copy and five principles to follow in writing both radio news copy and a radio script.
12. Given a lecture on broadcast style versus print style in news writing, the student will be able to describe in his/her own words three differences in the makeup of the media themselves which affect news writing, and two differences in the fundamental principles followed in news writing by each of the two media.
13. Given segments of radio newscasts that violate five fundamental principles for writing a radio newscast, the student will be able to identify which fundamental principles have been violated and in which segment they have been violated.
14. Given a newspaper article and sample radio news copy, the student will be able to indicate the specific changes which must be made in the newspaper article in order to adapt it to radio news copy, such that the student satisfies the criteria for writing radio news copy.
15. Given a newspaper article and sample radio news copy, the student will be able to demonstrate the principles involved in broadcast style versus print style in news writing by adapting a newspaper article to a radio newscast to be given orally in broadcast fashion to the class such that the student satisfies the criteria for a radio newscast.
16. Without the use of notes, the student will be able to name five types of radio programs.
17. Given a list of five types of radio programs and a list describing the guidelines for writing each of the program types, the student will be able to correctly match each type of radio program with the description of its writing guidelines with 100 percent accuracy.
18. Given one-minute segments from ten radio programs, the student will be able to identify each segment by its program type such that the student's answers correspond to a key prepared by the teacher.
19. Given scripts from several types of radio programs, the student will be able to identify the type of each radio program by analyzing the guidelines followed in the script such that each script is identified by a program type.
20. Given five radio program types to choose from, the student will be able to construct a one-minute radio program script in which he/she follows the guidelines for writing that type of radio program script.
21. Without reference to notes or other materials, the student will be able to list six steps to follow in preparing to write a radio program.
22. Without reference to notes or other materials, the student will be able to describe in his/her own words how to prepare to write a radio program such that the description includes the six steps to follow in preparing to write a radio program.
23. Given a list of steps, which are out of order, to follow in preparing to write a radio program, the student will be able to list the steps in their proper order such that the order matches a key prepared by the teacher.
24. Given an audio tape of a radio program, the student will be able to analyze the criteria for each step followed in preparing to write a radio program and identify the type of program, the intended audience, the theme or subject matter, the plot or format, the characters, and the extent to which dialogue, narration, music, and sound effects are used.
25. Given the necessary background informa-

tion, sample scripts, and taped examples of radio programs, the student will be able to create an original radio script or adapt a script for a radio program from another source such that he/she follows the six steps in preparing to write a radio program.

26. Without the use of notes or other materials, the student will be able to list four proper procedures to follow in laying out a radio script and nine technical terms used to mark a radio script.
27. Without the use of notes, the student will be able to describe in his/her own words the meaning of nine technical terms and how to lay out a script.
28. After discussing the appropriate use of radio technical terms and the correct layout of a radio program script, the student will be able to identify inappropriate employment of technical terms in a radio script and incorrect layout of a radio script and make corrections in terminology and layout congruent to appropriate use of terms and correct layout.
29. Given a script with correct layout and technical term markings for a thirty-second radio commercial and having listened to an audio tape of that commercial, the student will be able to explain why the script of the commerical is layed out and marked as it is such that the student identifies four proper radio script layout procedures and correctly identifies nine technical terms for music, sound effects, and voice.
30. Given the necessary background information, sample scripts, and taped examples of radio programs, the student will be able to create an original radio script or adapt a script from another source using appropriate technical terms and correct layout in a manner consistent with sample scripts and radio programs.
31. Given a handout on radio acting techniques and the importance of marking rehearsal scripts with acting directions, the student will be able to list seven radio acting techniques and five terms used in marking a script for acting directions.
32. Without reference to notes or other materials, the student will be able to describe in his/her own words seven acting techniques and how to correctly mark a radio script for acting directions employing five of these techniques.
33. When presented with a one-minute audio taped segment from a dramatic radio sketch which clearly employs five acting techniques and the script from the one-minute segment which is incorrectly marked with acting directions, the student will be able to indicate the errors in scripted acting directions and correctly mark the script with the five acting directions congruent to the five acting techniques.
34. Given a short dramatic sketch and the script from this sketch, the student will be able to analyze the effectiveness of acting technique such that his/her assessment of the acting technique is consistent with a key prepared by the teacher.
35. Given the necessary background information, sample scripts, and taped examples of radio programs, the student will be able to create a three-minute dramatic program such that the script employs five appropriate acting directions and the production utilizes seven acting techniques.

CONTENT OUTLINE*

I. Tools of the Radio Script Writer - images created using sound only
   A. Music
      1. Identifies program type - should be in harmony with the theme or subject matter of the program
      2. Establishes mood
      3. Sets the scene
      4. Bridges scenes - serves as transition
         a. Time transition
         b. Space transition
         c. Music used as transition often bolstered by dialogue for clarity and detail
      5. Builds to climax - creates suspense
         a. Foreshadows future event
         b. Prolongs reaction to increase emotional response of the audience
   B. Sound effects
      1. Sets scene
      2. Illustrates action - sound effects cannot usually substitute for description of actions but bolster dialogue
      3. Intensifies mood
      4. Serves as transition

*The content of this outline is derived from the following sources: Field, S., Television and Radio Writing. Boston: Houghton Mifflin, 1958, and Kingston, W., R.C. Cowgill, and R. Levy, Broadcasting: Television and Radio. New York: Prentice-Hall, 1955.

C. Language
   1. Dialogue
   2. Narration

II. Tools of the Radio Production - recording and playback equipment
   A. Tape recorder
      1. Types
         a. Reel-to-reel
         b. Cassette
         c. Cartridge
      2. Controls
         a. On-off
         b. Volume
         c. Play
         d. Record
         e. Pause
      3. Microphones (for characteristics - see Television Audio - Chapter Eight)
         a. Dynamic
         b. Ribbon
         c. Condenser
   B. Turntable
      1. Controls
         a. On-off
         b. Volume
         c. Speed - 78, 45, 33 1/3, 16 RPM
      2. Records - 6½, 7, 10, 12, 16 inches in diameter

III. Broadcast Style versus Print Style in News Writing
   A. Radio has less time to cover news stories - must condense the important facts
   B. Radio can emphasize the immediacy of news event
   C. Radio is a transient medium
      1. Newscasts must be clear as they are only heard once
      2. Newspaper articles can be reread several times if there is a misunderstanding
   D. Fundamental principles to follow in writing radio news copy
      1. Use short, simple sentences
      2. Use familiar words
      3. Organize ideas clearly
      4. Avoid alliteration
      5. Repeat important facts
      6. Give examples for clarity
      7. One thought to a sentence
      8. Avoid overly descriptive adjectives
   E. Some of the same principles apply to radio news writing and radio script writing in general

IV. Types of Radio Programs - guidelines for writing
   A. Interview
      1. Make the interview a two-way conversation
      2. Capture attention of audience immediately by posing the core of the problem to be discussed
      3. Interviewer should introduce guest, then permit guest to answer the questions and reveal his story
      4. Interviewer should prepare questions in advance of the interview
   B. Music programs
      1. A straight music program is developed around no particular theme or idea, but aims only for some uniformity of mood
      2. A thematic music program is built around an idea that gives both the music and the continuity of a definite focus or purpose
      3. General principles for writing music continuities for all types of music programs
         a. Gain attention of audience by informing them of type of music or unifying theme
         b. Write continuity in harmony with the mood and nature of music, performers, and intended audience
         c. Provide information about musical number that specific audience would like to hear
         d. The music is the important element - continuity should not dominate the program
   C. Drama programs
      1. The plot follows a basic format
         a. Opening
         b. Complications or major decisions faced by major characters
         c. Climax
         d. Resolution
      2. The characters are created - basic motivations, personality traits
      3. Each character is revealed
         a. By his actions
         b. By what he says
         c. How he speaks
         d. What others say about him
         e. How others react to him
      4. Dialogue
         a. Conversational
         b. Identifies place, time, action
         c. Should sound like normal speech (sentence fragments, exclamations, informal speech, contractions)
         d. It is the primary means of advancing the story and revealing the theme and characters

e. It should be appropriate to the characters and mood

5. Narration
   a. Used to describe scene changes, passage of time, and action
   b. Should not be used to relate major events or actions of the story
6. Sound effects and music enhances the dramatic effect

D. Newscast
1. Select stories that have the greatest significance and interest for the audience
2. Organize stories in order of importance - or in terms of national, state, regional, local news
3. Aim for objectivity

E. Children's programs
1. Build program around storytelling
2. Provide action, excitement, variety to hold attention and interest
3. Include children as participants or actors in program
4. Include actors, sound effects, and music in storytelling to make it more exciting
5. Widen the child's environment by presenting new material - relate the new to the familiar

V. Steps in Preparing to Write a Radio Program
A. Determine the type of program
B. Determine the intended audience
C. Determine the theme or subject matter for the program
D. Develop the plot of dramatic program - develop the format if game show, disc jockey show, children's show, interview, newscast
E. Determine the characters in the program and develop them
F. Decide upon the extent to which dialogue, narration, music, and sound effects will be used in the program
G. Begin writing the program script

VI. Radio Technical Terms - for music, sound effects, and voice
A. Used to describe how music, sound effects, or voice are being used in a program
B. Terms
1. Fade in
2. Fade out
3. Sequence
4. Up and out
5. Under
6. Off mike
7. Sting
8. Background
9. In the clear

C. How to mark a script using technical terms to indicate music, sound effects, and voice
1. Number each line (not sentence) of the script
2. Using upper case lettering, center technical directions for music and sound effects in the center of each line (in which it is being used)
3. Use upper case for indicating the name of the characters; use lower case and enclose in parentheses all technical directions regarding the character's voice; use lower case for dialogue; all character speaking parts and narration begin at the left hand margin
4. Double space the script

VII. Radio Acting Techniques
A. Develop conversational delivery style by familiarity with script
B. While you practice reading your script, use all of the gestures, facial expressions, and voice inflections it calls for - act out the part
C. Employ proper rate
1. Depends on the purpose of the line spoken
2. Emotion affects rate

D. Phrasing and emphasis affect emotion and mood
E. Employ proper volume
1. Make volume changes gradual
2. Use emotion of character to indicate anger and excitement instead of merely increasing the volume of the spoken line
3. Speak in a low voice rather than a whisper to avoid breathiness on tape

F. Pauses - often suggests a gesture or action
G. Employ proper inflection
1. Must be motivated whether physical or emotional
2. Actual use of the muscles used in inflection authenticates the suggested action

H. Marking a script for acting directions
1. Importance of marking rehearsal scripts
2. Terms
   a. Pause
   b. Phrasing

c. Emphasis
d. Rate
e. Volume

LEARNING ACTIVITIES

I. Activities Related to Tools of the Radio Script Writer
   A. Students will listen to one-minute taped segments or radio dramatic programs chosen by the teacher to illustrate three tools employed by the radio script writer to create images using only sound. Students will identify music, sound effects, and language as the tools the radio script writer employed. Taped segments of radio dramatic programs may be chosen from collections of early radio programs as compiled in albums: The Years to Remember, and Remember the Golden Days of Radio.
   B. The teacher will list the functions of music, sound effects, and language on an overhead projector. Segments of several radio programs will be played. Students will identify the specific function/s performed by each of the three tools employed by the radio script writer in each radio program segment. For example, music played during a radio program segment may establish the mood, serve as a transition, or create suspense.
   C. The teacher will provide students with a collection of sound effects and music. Students will record an audio tape implementing primarily music and sound effects with limited use of language to create a specific image or empathic response in the listening audience. For example, the sound of footsteps, heavy breathing, and low, off key, organ music may create a feeling of uneasiness or fear in the audience.

II. Activities Related to the Tools of the Radio Production
   A. The teacher will improperly set up radio recording and playback tools. Students will make corrections in set-up and prepare radio tools for operation. For example, a sixteen inch record may be cued at the wrong cut, a turntable set at the wrong speed, a condenser microphone in "off" position, and a reel-to-reel tape recorder may be threaded incorrectly.
   B. Students will select the appropriate production tools for a specific radio production situation to facilitate the blend of music, sound effects, and language. For example, the production situation is an on-the-scene interview with the coach of your school's football team as the winning touchdown is scored. Students might select a portable cassette tape recorder with a condenser microphone to pick up the least interference, an effects record, and turntable to dub in additional cheering and the band playing your school song.
   C. Students, working in groups of four or five will produce a five-minute radio script provided by the teacher. Students will employ music, sound effects, and language as well as utilize all production tools (tape recorders, microphones, turntables, records) available. Collections of early radio production scripts are available in book form at most public libraries.

III. Activities Related to Broadcast Style Versus Print Style in News Writing
   A. Students will listen to segments of radio newscasts that violate several fundamental principles for writing a radio newscast, e.g., use short, simple sentences; use familiar words; organize ideas clearly; avoid alliteration; repeat important facts; give examples for clarity; one thought to a sentence; avoid overly descriptive adjectives. Students will identify which fundamental principles have been violated in each segment. Radio newscasts that violate fundamental principles may be taped directly off the air or the teacher may want to write the news copy and have students record the newscast following improper principles.
   B. Students will indicate specific changes which must be made in a newspaper article, provided by the teacher, in order to adapt the newspaper article to radio news copy. For example, the newspaper article may have to be condensed to cover only the most important facts. Ideas may need to be more clearly organized. Overly descriptive adjectives may have to be removed. The teacher may want to distribute sample radio news copy and the newspaper articles from which the news copy was adapted at the beginning

of this activity. News copy may be obtained at a local radio or television station at no cost.

C. Students will demonstrate the principles involved in broadcast style versus print style in news writing by adapting a newspaper article to a radio newscast. Newspaper articles may be provided by the teacher or chosen by the students. Students will follow the fundamental principles for writing news copy contained in the Content Outline and present the adapted newspaper article orally, in broadcast fashion, to the class.

IV. Activities Related to Types of Radio Programs - guidelines for writing

A. The teacher will play one-minute segments from ten radio programs. Students will identify each one-minute segment by its program type, e.g., interview, music, drama, newscast, children's program. Segments of radio programs may be taped off the air or from a collection of early radio programs compiled in albums: The Years to Remember, and Remember the Golden Days of Radio.

B. The teacher will distribute scripts from several types of radio programs. Students will identify the type of each radio program by analyzing the guidelines followed in each radio program script. Each script will be identified by a program type. For example, a script built around storytelling, providing action, excitement, and variety, and including children as participants or actors would be identified as a children's program. Guidelines for writing specific types of radio programs may be found in the Content Outline.

C. Students will construct a one-minute radio program script, either interview, music, drama, newscast, or children's program. Students will follow the guidelines for writing that specific type of radio program script. Guidelines for writing specific types of radio programs may be found in the Content Outline.

V. Activities Related to Steps in Preparing to Write a Radio Program

A. The teacher will distribute a list of steps, which are out of order, to follow in preparing to write a radio program. The student will rearrange the steps in their proper order. A list of steps to follow in preparing to write a radio program in their proper order, may be found in the Content Outline.

B. The teacher will play an audio tape of a dramatic radio program. Students will analyze the criteria for each step followed in preparing to write a radio program and identify the type of program, the intended audience, the theme or subject matter, the plot or format, the characters, and the extent to which dialogue, narration, music, and sound effects are used. The teacher may wish to review each of the above criteria in detail before beginning this activity.

C. Students will create an original radio script or adapt a script for a radio program from another source in which they will follow the six steps in preparing to write a radio program. The teacher may want to supplement this exercise with sample radio scripts and taped examples of radio programs.

VI. Activities Related to Radio Technical Terms - for music, sound effects, and voice

A. The teacher will discuss sample radio scripts which employ correct layout procedures and are correctly marked with radio technical terms. Correct layout procedures and technical terms may be found in the Content Outline. The teacher will then distribute radio scripts employing incorrect layout procedures and improperly marked with radio technical terms. For example, the incorrect script may be single spaced, numbered by sentence rather than line, and marked "sting" where it should be clearly marked "under." Students will make corrections in layout and use of terminology.

B. The teacher will distribute a radio script correct in layout and technical term markings for a thirty-second radio commercial. The script may be written from a recording taken directly off the air. Students will listen to the audio tape of the thirty-second radio commercial and explain why the script of the commercial is layed out and marked as it is. In their explanation, students should identify four proper radio script layout procedures and nine technical terms which the teacher

will employ within the script. For example, the students will explain why technical directions are placed as they are within the script and that "under" is marked on the script perhaps because the music utilized has progressively faded out.

C. Students will write an original radio script or adapt a script from another source, e.g., a book or television program. Students will use appropriate technical terms and correct script layout procedures. The teacher may want to distribute sample scripts employing technical terms and correct layout procedures at the beginning of this activity. Length of the script will be determined by the teacher.

VII. Activities Related to Radio Acting Techniques

A. The teacher will distribute the script from a one-minute dramatic radio sketch which is incorrectly marked with acting directions. Students will listen to the audio tape of the same dramatic radio sketch which clearly employes five acting techniques. Students will indicate the errors in scripted acting directions and correctly mark the script with pause, phrasing, emphasis, rate, and volume to indicate the appropriate acting directions for the employed acting techniques. Dramatic radio sketches which include the script are often available at a local public library. Tapes and scripts from: The Years to Remember, and Remember the Golden Days of Radio, may be utilized for this activity.

B. The teacher will distribute the script from a short dramatic radio sketch. The teacher will play the audio tape from the radio sketch. Students will analyze orally or in writing the effectiveness of acting techniques employed in the radio sketch. For example, did the actors develop a conversational delivery style or was it apparent that the actors were reading from the script? Was the inflection used properly or was it unmotivated? Were volume changes made gradually?

C. Students will write and produce a three-minute dramatic radio program employing five appropriate acting directions in the script and utilizing seven acting techniques in the production. The teacher may wish to provide sample scripts and taped examples of radio programs derived from the sample scripts at the beginning of this activity.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed by the students during the learning activities may be evaluated. For example:

A. Participation in class identification of music, sound effects and language as the tools of the radio script writer.

B. Participation in class analysis of the function/s of the tools of the radio script writer.

C. Recording of an audio tape integrating music, sound effects and language to create a specific image or empathic response.

D. Set-up and preparation of radio tools for production.

E. Selection of production tools to facilitate the blend of music, sound effects, and language.

F. Participation in class identification of violated fundamental principles for writing a radio newscast.

G. Indication of specific changes needed in adapting a newspaper article to a radio newscast.

H. Adaptation of a newspaper article to a radio newscast and the oral presentation of the newscast.

I. Participation in class identification of one-minute radio program segments by type.

J. Identification of program type by analyzing program guidelines.

K. Construction of one-minute radio program scripts applying appropriate guidelines.

L. Arrangement of the steps to follow in preparing to write a radio program.

M. Analysis of the criteria for each step followed in preparing to write a radio program, and identification of program type, intended audience, theme or subject matter, plot or format, characters, and the extent to which dialogue, narration, music, and sound effects are used.

N. Writing of an original radio script or adaptation of a script for a radio program from another source following the six steps in preparing to write a radio program.

O. Correction of inappropriate use of

radio technical terms and incorrect script layout.

P. Analysis of proper script layout and employment of radio technical terms.
Q. Writing of an original radio script or adaptation of a script from another source using appropriate technical terms and correct layout procedures.
R. Indication of errors and marking the script with acting directions from a one-minute dramatic radio sketch.
S. Analysis of employed acting techniques in an audio tape of a short dramatic sketch.
T. Writing and producing of a three-minute dramatic radio program employing five appropriate acting directions and seven acting techniques.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:
A. Name three tools used by the radio script writer.
B. Describe the functions of each of the three tools used by the radio script writer.
C. List three types of tape recorders, three types of microphones, four turntable speeds, and five record sizes.
D. Describe the distinguishing features and the operation of radio recording and playback production tools.
E. List eight principles to follow in writing radio news copy and five principles to follow in writing both radio news copy and a radio script.
F. Describe three differences in the print and broadcast media which affect news writing.
G. Name five types of radio programs.
H. Describe the writing guidelines for five types of radio programs.
I. List six steps to follow in preparing to write a radio program.
J. Explain each of the six steps followed in preparing to write a radio program.
K. List four procedures to follow in laying out a radio script and nine technical terms used to mark a radio script.
L. Describe how to lay out a radio script and the meaning of nine technical terms used to mark a script.
M. List seven radio acting techniques and five terms used in marking a script for acting directions.
N. Describe seven radio acting techniques and how to mark a radio script for acting directions.

UNIT REFERENCES

Chester, G., G.R. Garrison, and E.E. Willis, *Television and Radio,* 4th ed. New York: Meredith Corporation, 1973. An excellent resource for both the sociological and technical-presentational sides of radio and television. Part Two, "Television and Radio in the Studio," is especially useful to the teacher as a supplement to the content of this unit.

Field, S., *Television and Radio Writing.* Boston: Houghton Mifflin, 1958. A comprehensive review of the guidelines for writing radio programs is provided in this text. A good source for additional information and activities related to radio writing.

Kingston, W., R.C. Cowgill, and R. Levy, *Broadcasting: Television and Radio.* New York: Prentice-Hall, 1955. Supplemental information pertaining to radio production and radio acting techniques is contained in this text. A good general overview of broadcast media production.

Remember the Golden Days of Radio. The Longines Symphonette Society, narrated by Jack Benny and Frank Knight. Volumes One and Two.

Years to Remember (The). The Longines Symphonette Society, narrated by Frank Knight.

As referred to in the Learning Activities section of this unit, these albums contain excellent selections from early radio programs and may be used to supplement instruction.

UNIT EIGHT

TELEVISION BROADCAST PRODUCTION: THE MEDIA ARTIST

INTRODUCTORY STATEMENT

In the dark unfathomed mammoth cave of this world, we cannot afford to see but with the rudiment of an eye. Television has the potential to help us see and understand ourselves and our world more completely. It is an extension of the eye and the ear. The entire earth, the moon, indeed, the solar system itself are now within our purview.

Kirschner 1971

This unit, "Television Broadcast Production," will allow the student to become acquainted with the facilities, equipment and material necessary for production; will give the student firsthand experience in television production; will enable the student to discover how television can be used as a medium of self-expression; and will develop standards for evaluating the creative efforts of others.

The obvious fact that many schools have limited production facilities must be taken into consideration. Utilization of this production unit in its entirety would be an exhaustive undertaking, perhaps only possible in a full semester's production course. It is not the intent of this curriculum to provide a step-by-step guide to be used by all teachers in all broadcast media classrooms. Instead, an attempt is made to offer a wealth of resource materials from which teachers may select those most appropriate for school and individual classroom situations. It is intended as a useful resource for teachers who wish to give their students an opportunity to become creators of messages employing whatever production facilities the school has available.

The teaching of television production would enable the students to make those first important steps in using the medium as creators and innovators. Television production can become a creative outlet for students - "a means of expression that extends beyond the spoken word and encompasses the imagery and power of picture and sound." (Grow, 1976) Students will develop their own communication skills as it becomes necessary for them to work effectively with other students. Technical requirements for television production necessitate group cooperation. In learning clearly what is good and what is bad practice, what to attempt, and how specifically to go about it, students can apply actual studio procedures as their standards for evaluating the creative efforts of others. Parts of the Introduction, Unit Objectives and the Content Outline were adopted from Television Studio Production, a final unit submitted by James P. Lenzer of Edgewood High School, Madison, to R.R. Allen, University of Wisconsin-Madison, 1975.

INSTRUCTIONAL OBJECTIVES

1. Given a handout on video tape recorder (VTR) operation, the student will be able to identify three monitor controls which facilitate operation of VTR equipment.
2. Given a handout including a list of terms which identify the basic parts of a video tape recorder, the student will be able to write in his/her own words an accurate description of the function that each listed video tape recorder part serves in the spaces provided on the handout.
3. Given visual schematics of monitor and VTR control settings, the student will be able to correctly identify for each schematic which controls are improperly set for normal VTR operation.
4. Given a television monitor and a video tape recorder which are unplugged and at "off" position, the student will be able to set up for VTR operation including threading the recorder with reel-to-reel or cassette video tape and perform the following VTR operations: audio and video erase, audio and video record, sound dub, and audio and video playback.
5. Given an unlabeled diagram including the three main parts of a video camera and their controls, the student will be able to label the three main parts of the camera (view finder, camera itself, optical system) and fourteen specific

controls necessary for video camera operation.

6. Given a handout including a list of terms which identify the operational controls of a television camera and the basic characteristics of television camera lenses, the student will be able to write in his/her own words an accurate description of the function that each listed television camera control serves and a description of the characteristics of television camera lenses in the spaces provided on the handout.
7. Given the use of a monitor and a television camera, complete with lens and supported on a head and a dolly manipulated by the teacher, the student, while observing the monitor, will be able to identify which operational camera control has been activated to produce the specific effect observed on the monitor.
8. Given a scrambled list of the steps to be taken in preapring a television camera for operation, the student will be able to place these steps in their proper order.
9. Given the three major components of a television camera and a tripod dolly containing a head, the student will be able to correctly assemble the television camera on the tripod head so the camera is securely mounted and balanced.
10. Without the use of notes or other materials, the student will be able to identify five basic television camera movements.
11. Without the use of notes or other materials, the student will be able to describe in his/her own words five basic television movements and indicate the primary motivation for each movement.
12. Upon viewing a video tape including examples of five different television camera movements (pan, tilt, dolly, truck, zoom), the student will be able to identify, in their proper order, the five camera movements being employed.
13. Having viewed a video tape including examples of three different program situations that use television camera movements for specific dramatic effects, the student will be able to identify that particular camera movement used in each of the three different program situations and describe the specific dramatic effect each camera movement creates.
14. Given the use of a television camera and when directed by the teacher, the student will be able to perform each of the five camera movements smoothly.
15. Given a demonstration on television camera shots, the student will be able to identify five major camera shots.
16. Given a handout with a list of specific camera shots, and a list of descriptions of camera shots, the student will be able to correctly match the shots with their descriptions with 100 percent accuracy.
17. Given ten pictures employing different camera shots, the student will be able to identify the kind of shot used in each picture with 100 percent accuracy.
18. Upon viewing a video tape including examples of five different television camera shots (long, medium, close-up, two-shot, over-the-shoulder shot), the student will be able to identify, in their proper order, and explain the motivation for the five camera shots being used.
19. Given a verbal description of the plot of a thirty-second television commercial, the student will be able to compose a shot-by-shot description of the commercial which will reflect the intended motivation of the commercial.
20. Given a lecture and handouts and after discussion, the student will be able to identify three objectives of television picture composition, four factors influencing the viewer's visualization process, five major staging and framing techniques, four character staging procedures, three methods of making action move, and two ways of utilizing camera perspective.
21. Given a handout including a list of terms related to television picture composition, the student will be able to define these terms in his/her own words such that his/her definitions are consistent with the handout description of each term.
22. Given a television camera, a monitor, and incorrect picture composition manipulated by the teacher, the student will be able to identify each picture composition error created by the teacher.
23. Given a list of terms that identify principles of television picture composition, and given the opportunity to use newspapers, cartoon strips, magazine pictures, and/or personal photographs, the student will be able to evaluate how well each picture meets the criteria of the listed principles of television picture composition, using precise terms.
24. Given the use of a television camera, scenery, and a subject, the student, when directed by the teacher, will be able to properly compose television pictures

which meet the criteria for television picture composition.

25. Given a lecture demonstration on video-editing, the student will be able to identify the three main questions concerning video-editing, three basic units of video-editing, three standard cutting techniques, four standard dissolve techniques, four standard superimposition techniques, one standard wipe technique, and one split-screen technique.
26. Given a matching exercise including a list of terms which identify standard television transition devices and special effect devices for television, and a list of phrases which describe the standard television transition devices and special effect devices for television, the student will be able to correctly match each phrase with the proper term it describes with 100 percent accuracy.
27. Given three hypothetical program situations involving a change from one specific locale to another, an interview between two performers, and a commercial message within a show, the student will be able to identify the appropriate transition or effects device which should be employed in each program situation.
28. Having viewed video taped segments of actual television programs that employ three different transitional devices (cut, fade, dissolve) and two different special effects devices (wipe, superimposition), the student will be able to identify all of the transition devices and all of the special effects devices being employed such that all of the devices are identified in their proper order using precise terms.
29. Given an unmarked script of a television commercial, the student will be able to correctly identify the transitional and special effects devices to be employed such that the kinds of devices identified will allow for the maintenance of good visual continuity in the script production.
30. Given an unlabeled schematic of a video-switching console, the student will be able to correctly identify the controls and the operation capabilities of the video-switching console.
31. Given descriptions of the operations of the video-switching console and a list of controls, the student will be able to correctly match the operation with the specific controls with 100 percent accuracy.
32. While seated at a video-switching console, the student will be able to perform six operations (cut, dissolve, fade, split-screen, superimpose, wipe).
33. Given a video tape of a television newscast in which there are switching errors, the student will be able to identify each error in order and explain which switching operation should have been utilized.
34. Given a switching console in "off" position, the student, when given switching directions by a director, will be able to turn on the console and perform switching operations to the satisfaction of the director and/or the teacher.
35. With the use of notes or other materials, the student will be able to list four types, three positions, three functions, and five objectives of television lighting.
36. Given objectives, functions, positions, and types of television lighting, the student will be able to match objectives with functions, functions with positions, and positions with types of television lighting with 100 percent accuracy.
37. Given a hypothetical program situation involving a performer who appears to blend into the background, whose facial features are covered with undesirable shadows, and whose facial features need to be accented, the student will be able to identify the specific type of illumination which should be employed to separate the performer from the background, to eliminate the undesirable shadows, and to highlight the performer's facial features such that, in order, back lighting, fill lighting, and key lighting are identified as types of illumination to be used.
38. Given a video taped segment of a local television news program, the student will be able to analyze the program's use of lighting such that the student's indications of lighting strengths and weaknesses are consistent with given lighting objectives.
39. Given the use of one floodlight and two spotlights, the student will be able to light a set consisting of a single performer seated behind a desk such that:
    a. one spotlight is placed in the appropriate position above and behind the performer to separate him/her from the back wall of the set
    b. one spotlight is placed in the appropriate position to one side of the performer to highlight his/her facial features.

c. the floodlight is placed in the appropriate position to one side of the performer, opposite the spotlight, to eliminate all undesirable shadows

40. Given a handout on television audio, the student will be able to list five aspects of television audio the audio engineer must control such that those aspects listed are congruent with those listed in the handout.
41. Given a list of audio terms (e.g., dynamic microphone, instrumental group, sound intensity/sound presence) and a list of definitions for audio terms, the student will be able to match each term with its specific definition, with 100 percent accuracy.
42. Given four hypothetical situations (a panel discussion, an interview, a remote, an instrumental performance), the student will be able to identify in each situation five control functions of the audio engineer.
43. Given video tape segments of a remote rock concert, the student will be able to correctly assess how well the audio engineer controlled the aspects of television audio such that the five aspects of television audio the audio engineer must control are analyzed in relation to the video tape.
44. Having received previous instruction on the principles of television audio and audio control board operation, the student, as assigned audio engineer for a simulated class television production, will be able to perform all of the audio instructions given by the teacher/student director such that each audio operation is performed according to the exact instruction given at the exact time the instruction is called for.
45. Given a lecture on television graphics, the student will be able to identify five types of television graphics and two special considerations necessary for their use.
46. Given a list of terms (e.g., slides, crawls, aspect ratio, grey scale) and a list of definitions, the student will be able to correctly match each term with a definition with 100 percent accuracy.
47. Given examples of television graphics, the student will be able to identify each example by type and will indicate any special considerations that have been violated.
48. Having viewed a video tape including examples of four different types of graphics, the student will be able to identify, in their proper order, the four types of graphics being employed and critique style, size, and clarity of the specific graphics used.
49. Having received previous instruction on the rules that must be observed in the preparation of graphic material, and given the use of various styles of rub-on letters, the student will be able to construct a title card for a simulated class television production such that:
    a. the lettering is simple and bold
    b. the lettering is not crowded
    c. the letters are parallel with the bottom edge of the studio card
    d. the style of the lettering matches the style of the entire production
    e. the lettering is contained within the boundaries of the essential area
50. Given a lecture on television interviewing, the student will be able to identify the three basic considerations for television interviewing (technical, process, protocol), without the use of notes or other materials.
51. Given three basic considerations for television interviewing, the student will be able to describe in his/her own words the elements which are necessary for the successful implementation of each of the three basic considerations.
52. Given video tape segments of a television interview, the student will be able to identify the technical considerations made, the process being served, and any violations in protocol.
53. Given a video tape of a local remote television interview, the student will be able to identify the shortcomings in technical, process, or protocol considerations such that the student's response matches a key prepared by the teacher.
54. Having received previous instruction on the principles of television interviewing techniques, the student as an assigned interviewer for a simulated class television production, will be able to utilize interview techniques, such that each element of technical, process, and protocol considerations is satisfied.
55. Given a lecture on television scripting, the student will be able to identify three types of scripting, without reference to notes or other materials.
56. Without the use of notes or other materials, the student will be able to differentiate between a full-script, a semi-script, and a fact sheet in a paragraph such that the paragraph includes at least three differences between the

script formats.

57. Given a list of specific television programs, the student will be able to correctly identify each program as fully-scripted, semi-scripted, or fact sheeted such that the student's answers correspond with a key prepared by the teacher.
58 Having viewed a video tape of an actual television commercial, the student will be able to identify the audio and video instruction which must be included in the commercial script whatever the script format.
59. Given a fact sheet, the student will be able to construct a one-minute scripted or semi-scripted television commercial utilizing the criteria for the specific type of script.
60. Given a video tape of a major television production, the student will be able to identify all of the production elements (e.g., audio, video, graphics, lighting, editing) and critique their utilization.
61. At the conclusion of this unit, the student, as a member of a class television production crew, should be able to demonstrate competent and skilled performance in his/her assigned position (e.g., camera, audio, switcher, graphics, lighting, talent) for a simulated television production, such that the performance criteria for the assigned production positions are satisfied.

CONTENT OUTLINE*

I. Video Tape Recorder Operation
  A. Monitor
    1. Capabilities
      a. Recording off of the air
      b. Viewing a project at the time of presentation
    2. Controls
      a. On and off switch in front
      b. VTR or TV in the rear
      c. 8-pinned connector
  B. Recorder (VTR) - ½ inch will hold up to 62 minutes
    1. Capabilities
      a. Records both audio and video on tape
      b. Same as monitor
    2. Controls
      a. On and off on top of machine
      b. Auto tracking
      c. Auto video
      d. Audio
      e. Threading
      f. 8-pinned connector
      g. TV camera
      h. Video output (only with large TVs)
      i. Audio output
    3. Camera
      a. On and off switch
      b. RF switch
      c. Sinc switch

II. Television Camera Operation
  A. Types of television cameras
    1. Monochrome (black and white)
    2. Color
  B. The television camera consists of three main parts
    1. The optical system (lenses)
    2. The camera itself
    3. The view finder
  C. The television camera has specific controls necessary for operation
    1. Hook-up plug
    2. On and off switch
    3. Internal and external sinc switch
    4. Video selector switch
    5. Focusing knob
    6. Tally light
    7. Intercom outlet
    8. View finder controls
    9. Zoom and focus controls
    10. F-stop control
    11. Tripod dolly
    12. Pan drag
    13. Tilt drag
    14. Panning handle
  D. The television camera lens
    1. F-stop
    2. Depth of field
    3. Focus, focus control
      a. Travel focus
      b. Follow focus
    4. Zoom

III. Television Camera Movement
  A. Pan movement
    1. Definition: turning the camera horizontally, from left to right, or from right to left
    2. Motivation
      a. To follow action
      b. To create dramatic effects

*The content of this outline is derived from the following sources: Chester, G., G.R. Garrison, and E.E. Willis, Television and Radio, 4th ed. New York: Meredith Corporation, 1973; and Zettl, H., Television Production Handbook, 2nd ed. Belmont, California: Wadsworth Publishing Company, Inc., 1968.

B. Tilt Movement
   1. Definition: tilting the camera up and down
   2. Motivation
      a. To follow action
      b. To create dramatic effects
C. Truck movement
   1. Definition: lateral movement of the camera and camera mount
   2. Motivation
      a. To follow lateral action without changing the angle or distance from the moving object
      b. To enhance the three-dimensional effect
D. Dolly movement
   1. Definition: moving the camera toward or away from an object by means of a mobile camera mount
   2. Motivation
      a. To follow action
      b. To go from a detail to the overall (dolly-out)
      c. To go from the general to the specific (dolly-in)
E. Zoom movement
   1. Definition: changing the focal length of the lens through the use of a zoom control while the camera remains stationary
   2. Motivation
      a. To go from a detail to the overall (zoom-out)
      b. To go from the general to the specific (zoom-in)

IV. Television Camera Shots
   A. The long shot - includes a large field of view
   B. The middle shot - between close-up and long shot
   C. The close-up shot - object seen and framed very tightly
   D. The two-shot - framing that includes two people or objects
   E. The over-the-shoulder shot - framing over-the-shoulder of a person as his back faces the camera

V. Television Picture Composition
   A. Objectives of TV picture corposition
      1. Directs the viewer's attention to selected objects
      2. Influences the viewer's feelings
      3. Creates deliberate selection and arrangement for an effect
   B. Factors influencing the viewer's visualization process
      1. Screen size
      2. Fixed frame
      3. Two-dimensional pictures
      4. Loss of picture area
   C. Major staging and framing techniques
      1. Balance
      2. Symmetry
      3. Equilibrium
      4. Angle shots
      5. Leading subjects
   D. Character staging
      1. To create depth
      2. To emphasize emotions and relationships
      3. Dead space
      4. Nose room
   E. Making action move
      1. Foreground
      2. Midground
      3. Background
   F. Camera perspective
      1. Subjective eye
      2. Mood creation

VI. Video-Editing
   A. Editing in a TV production is concerned with three main issues:
      1. When and how to change from one camera shot to another
      2. The order and duration of camera shots
      3. The maintenance of good visual continuity
   B. The basic units of video-editing
      1. The cut: an instantaneous change from one picture to another
      2. The dissolve: the image of the first camera is gradually faded out while, simultaneously, the image of the second camera is gradually faded in
      3. The fade: picture either goes gradually to black or appears gradually on the screen from black
   C. Standard cutting techniques
      1. Cutting on action and movement
      2. Identification cutting
      3. Cutting on dialogue and music
   D. Standard dissolve techniques
      1. Dissolving to indicate a change of time
      2. Dissolving to indicate a change of locale
      3. Dissolving during continuous music or during a long speech
      4. Dissolving where the mood or tempo of the presentation does not allow hard cuts
   E. Standard fade techniques
      1. Fading from black to start the program

2. Fading to black to end the program
3. Fading to and from black to suggest a complete separation of program elements

F. Special effects
1. The superimposition: Simultaneous showing of two or more full pictures on the same screen
2. The wipe: one picture seems to push the other off the screen
3. The split-screen: an electronic effect whereby each half of the screen is showing a different picture

G. Standard superimposition techniques
1. Superimposition for identification
2. Superimposition for imformation
3. Superimposition for decoration
4. Superimposition for unusual effects

H. Standard wipe techniques - wiping for creative transitions from shot-to-shot

I. Standard split-screen techniques - slit-screen for showing different pictures that originate from different locations.

VII. The Video-Switching Console

A. The function of the video-switching console - to perform specific editing and special effect operations

B. The controls of the video-switching console
1. Preview monitors
2. Special effects buttons
3. Superimposition button
4. Wipe buttons
5. Split-screen button
6. Wipe and split-screen adjustment control knob
7. Fader bars
8. Audio/volume dials
9. Earphone hook-up to studio
10. Volume meter
11. Cable hook-up to the studio cameras
12. On and off power switch

C. The operation of the video-switching console
1. To cut from one picture to another
2. To dissolve from one picture to another
3. To fade from or to black
4. To set up a split-screen
5. To superimpose one picture over another
6. To wipe from one picture to another

VIII. Television Lighting

Television is one of the photographic arts. As such, photographic lighting principles apply to television lighting

A. Lighting objectives
1. To indicate form and dimensions
2. To create illusion of reality or non-reality
3. To create mood
4. To limit contrast to produce acceptable pictures
5. To provide enough base light

B. Types of television lighting
1. Key lighting
2. Fill lighting
3. Back lighting
4. Base lighting

C. Position of television lighting
1. Key light - spotlight placed directly above and in front of object
2. Fill light - floodlight placed in front of subject or a little to the side, opposite the key light source
3. Back light - spotlight placed directly above and behind the subject

D. Functions of television lights
1. Key light - to emphasize features
2. Fill light - to eliminate undesirable shadows
3. Back light - to separate subject from the background

E. F-stop - adjustment needed for extreme differences in light levels

IX. Television Audio

A. The role of the television audio engineer - controls all of the aspects of television audio
1. Microphone choice, placement, and hook-up
2. Obtaining proper volume levels throughout the show
3. Mixing audio sources (music/dialogue)
4. Cuing
5. Aesthetic pacing

B. Microphones and their characteristics
1. Dynamic microphones
a. Omnidirectional - 360 degrees around the face
b. Diaphragm turns sound into impulses
c. Favors high frequency

d. Tends to emphasize the sibilant "s"
e. Rugged, outdoor uses - no wind pick-up

2. Ribbon microphone
a. Bio-directional or two-directional pick-up
b. Works by the velocity of sound waves
c. Favors high frequency
d. Favorable to performers who pop "b's" and "p's"
e. Sensitive to wind noise

3. Condenser microphone
a. Heart-shape pick-up pattern
b. Very sensitive
c. Indoor use only

C. Situations demanding specific types of microphones
1. Panel discussions
2. Interviews
3. Remote locations - outdoor use
4. Instrumental groups

D. Sound perspective
1. Sound intensity/sound presence
2. Picture/sound credibility

E. Sound effects
1. Sound records
2. Sound tapes

F. Music as television sound - matching the mood and theme of the program

X. Television Graphics
A. Types of graphics
1. Title card
2. Slides
3. Crauls
4. Credits
5. Special graphics

B. Special considerations
1. Style
2. Size and clarity
a. Aspect ratio
b. Scanning and essential area

C. Grey scale

XI. Interviewing
A. Technical considerations
1. Camera positions
2. Lighting
3. Audio

B. Process considerations
1. Researching the subject matter
2. Putting the person being interviewed at ease
3. Introduction
4. Lead-in question
5. Probing questions
6. Adapting to the interviewee's answers
7. Concluding statement
8. Thanking the interviewee

C. Protocol considerations
1. Avoid long questions
2. Ask one question at a time
3. Avoid embarassing the interviewee
4. Avoid repetition or personal chuckles
5. Establish the identity of the interviewee
6. React to the interviewee
7. Always keep the audience in mind

XII. Scripting
A. A fully-scripted show
1. Symbols for camera shots
2. Complete video instruction format
3. Complete audio instruction format

B. A semi-scripted show
1. Limited video instruction format
2. Limited audio instruction format

C. Shows involving fact sheet
1. A simple list of items to be shown on camera
2. Indicates roughly what should be said

LEARNING ACTIVITIES

I. Activities Related to Video Tape Recorder Operation

A. The teacher will provide students with visual schematics of a monitor and a video tape recorder. The control settings on each will be improperly set for normal VTR operation. For example, the on and off switch for both monitor and recorder may be at "off" position. The 8-pinned connector may not be attached to the monitor. Audio tracking may not be set at automatic but turned high on manual. The recorder may be threaded incorrectly. The video-switch may be in position to receive input from the monitor rather than from the camera. Students will identify for each schematic which controls are improperly set.

B. The teacher will provide a television monitor and a video tape recorder which are unplugged and at "off" position. Students will set up for VTR operation, including threading the recorder with reel-to-reel or cassette video tape and perform VTR operations when directed by the teacher. The teacher may direct students to do some or all of the following operations:

1. Audio and video erase
2. Audio and video record
3. Sound dub
4. Audio and video playback

Instructions for these operations should be included in the instruction manual provided with the VTR unit.

II. Activities Related to Television Camera Operation

A. The teacher will manipulate a television camera, activating camera dolly, camera lens, and camera internal operational controls, to produce specific effects students may observe on a television monitor. Students will observe the television monitor and identify which camera control has been activated by the teacher. For example, the internal and external sinc switch, when activated, will produce a fluttering effect on the monitor. The pan drag, depending upon adjustment, will allow monitored camera panning movements to be smooth or jerky. The focusing knob, when turned, will allow monitor visuals to be in focus or out of focus.

B. The teacher will distribute a list of steps to be taken in preparing a television camera for operation which are out of order. Students will place these steps in their proper order. Steps to be taken in preparing a television camera for operation, in their proper order, should be included in the camera instruction manual.

C. Students will assemble the three major components of the television camera. The view finder is coupled by the 8-pinned connector, found at the top of the camera. The lens screws into the optical hole at the front of the camera. Students will attach the camera head to the tripod dolly and securely mount the camera on the camera head set screw. Students will balance the camera head by adjusting the balance control knob at the base of the head.

III. Activities Related to Television Camera Movement

A. The teacher will video tape segments from a commercial or television program which employ five basic television camera movements (pan, tilt, truck, dolly, and zoom). The teacher may wish to perform the camera movements while students watch the monitor. Students will identify, either orally or in writing, in their proper order, the five camera movements being employed.

B. The teacher will video tape a movie aired on television and select three segments that use different camera movements for specific dramatic effects. Students will view the segments and identify, orally or in writing, that particular camera movement used in each of the three segments and describe the specific dramatic effect each camera movement creates. For example, one segment at the very beginning of the movie might employ a panning camera movement over a great expanse of water creating a feeling of being small or lost or perhaps even thirsty. A later segment might employ a zooming movement, perhaps from the perspective of someone in the water, to a fin approaching rapidly. This would probably create a feeling of fear or panic.

C. Students will practice each camera movement (pan, tilt, truck, dolly and zoom) until they are able to perform each movement smoothly, at the direction of the teacher.

IV. Activities Related to Television Camera Shots

A. The teacher will display ten snapshots or ten posters each employing different camera shots (long, middle or medium, close-up, two-shot, over-the-shoulder shot). Students will identify what kind of shot is used in each picture. Definitions for camera shots may be found in the Content Outline.

B. The teacher will record video tape segments, from a commercial or television program, which employ five different camera shots. Students will identify, in their proper order, and explain the motivation for the five camera shots being used. For example, a long shot might be used to establish a scene, a close-up to suggest intensity or a personal moment. The specific motivation will vary with each shot depending upon the theme of the commercial or television program.

C. The teacher will describe the plot and discuss the intended motivation for a fictitious thirty-second television commercial. Students may assist the teacher in devising the plot and intended motivation. Students will compose a verbal or written shot-by-shot description of the commercial which will reflect the intended motivation. When students have mastered basic production procedures, they may storyboard this shot-by-shot description and produce the thirty-second television commercial. For proper procedures to follow in writing shot-by-shot descriptions, see Zettl in the reference section of this unit.

V. Activities Related to Television Picture Composition

A. The teacher will manipulate a television camera composing pictures which are incorrectly framed or staged. For example, the teacher may follow rather than lead a moving subject or cut off the head or nose in framing the subject. The teacher may focus on an object in the foreground of the subject, calling attention to the object rather than the subject, who is located in the midground. Students will view incorrect picture compositions on a classroom monitor and will identify each picture composition error created by the teacher.

B. The teacher will distribute a handout containing a list of terms identifying principles of television picture composition and discuss this handout. Students or the teacher will provide newspaper and magazine pictures, cartoon strips and/or personal photographs. Students, using the precise terms found in the handout, will evaluate orally or in writing, how well each picture meets the criteria of the listed principles of television picture composition. A list of terms identifying the principles of television picture composition may be found in the Content Outline.

C. The teacher will provide students with a television camera, scenery and/or props, and a subject. Scenery need not be elaborate, a simple table and chair as props will suffice. Students, when directed by the teacher, will compose television pictures which meet the criteri for television picture composition. For example: the teacher may direct the student to focus on a human subject as he/she enters the room; to lead the subject to a table and chair; to maintain correct framing, not cutting off head or nose room, as the subject sits down at the table. Placing a prop in the foregrcund as the camera subject is focused on in the background will add depth and pedestaling up or down will vary the perspective.

VI. Activities Related to Video-Editing

A. The teacher will describe three hypothetical program situations involving: a change from one specific locale to another; an interview between two performers; a commercial message within a show. Students will identify, orally or in writing, the appropriate transition or effects device which should be employed in each program situation. For change in locale, students should identify a dissolve or wipe. The appropriate transition in an interview would be a cut or split-screen. A commercial message would employ a fade or cut.

B. The teacher will record segments of actual television programs that employ three different transitional devices (cut, fade, dissolve) and two different special effects devices (wipe, superimposition). Daytime children's television programs employ all of the transition and effects devices. When recording off-air is not convenient, the teacher may perform the functions on a video-switching console, if the school contains such a unit. Students will identify, orally or in writing, all of the transition devices and all of the special effects devices being employed. All of the devices should be identified in their proper order using precise terms.

C. The teacher will distribute unmarked scripts of a television commercial. The commercial may be teacher or student written or copied directly off-the-air. Students will identify, orally or by marking on the

script, the transitional and special effects devices to be employed. The kind of devices identified should allow for the maintenance of good visual continuity in the script production. For example, students should identify a fade from black at the beginning of their commercial production and a fade to black at the end. A fade to and from black, in the middle of the commercial production, would suggest a complete separation of program elements and thus distract from the maintenance of good visual continuity.

VII. Activities Related to the Video-Switching Console

A. The teacher will familiarize students with the video-switching console by explaining the functions and describing how to perform specific editing and special effect operations. Students will perform six operations (cut, dissolve, fade, split-screen, superimpose, wipe) so that, once they are begun, they are completed smoothly. Instructions for operation of the video-switching console should be included with the console. For further explanation and instruction, see Zettl in the reference section of this unit.

B. The teacher will video tape a local television newscast. Inevitably, some errors in switching will be recorded. If errors are not prevalent or off-air recording is not convenient, the teacher may record a mock newscast or other television program using students as talent and committing errors in video-switching. Students will identify each error in order and explain which switching operation should have been utilized. For example, fader bars which are used to fade from one picture to another may not have been activated completely, the result being a superimposed picture. The fader bars need to be activated completely to fade from one picture to another.

C. Students will perform all functions necessary to prepare the video-switching console for operation and when given direction by a director (students or teacher) will perform all switching operations (cut, dissolve, fade, split-screen, superimpose, wipe) smoothly.

VIII. Activities Related to Television Lighting

A. The teacher will describe a hypothetical program situation involving a performer who appears to blend into the background, whose facial features are covered with undesirable shadows, and whose facial features need to be accented. Students will identify, orally or in writing, the specific type of illumination which should be employed. The illumination to separate the performers from the background is back lighting. The illumination to eliminate the undesirable shadow is fill lighting. The illumination to highlight the performer's facial features is key lighting.

B. The teacher will video tape a segment from a local television news program. Students will indicate, orally or in writing, lighting strengths and weaknesses in the news program. For example, if there are undesirable shadows on the news desk, an adjustment in the fill light is needed. If the newscaster's facial features are highlighted effectively, the key light is placed correctly.

C. The teacher will provide one floodlight and two spotlights, a lighting grid, and a mock newscast set, with one performer sitting behind a desk. Students will light the set. One spotlight should be placed above and behind the performer to separate him from the back wall of the set. One spotlight should be placed to one side of the performer to highlight his facial features. The floodlight should be placed to one side of the performer, opposite the spotlight, to eliminate all undesirable shadows.

IX. Activities Related to Television Audio

A. The teacher will describe four hypothetical situations: a panel discussion, an interview, a remote, and an instrumental performance. Students will identify, in each situation, five control functions of the audio engineer. For example, in a panel discussion situation the audio engineer may not be overly concerned about aesthetic pacing, cuing or mixing audio sources as would be necessary in an instrumental performance. The choice of boom, table, or lavaliere condenser microphones,

obtaining proper volume levels throughout the discussion, and mixing introductory music and dialogue at the beginning of the discussion should certainly be a concern.

B. The teacher will provide video taped segments of a remote rock concert. If such a video tape is not available, video taped segments of a school musical or band concert should suffice. Students will assess, either orally or in writing, how well the concert audio engineer controlled the five aspects of television audio. Students will determine whether microphone choice and placement were appropriate, proper volume levels were maintained throughout the concert, audio sources were mixed effectively, cuing was correct, and proper aesthetic pacing was achieved.

C. The teacher will provide instruction on the principles of television audio and allow students to practice audio control board operation. Students will be assigned as audio engineers for simulated class television productions. Students will perform all of the audio instruction given by the teacher/student director such that each audio operation is performed according to the exact instruction given at the exact time the instruction is called for.

X. Activities Related to Television Graphics

A. The teacher will provide examples of television graphics constructed by the teacher or students that violate the special considerations necessary for good television graphics. Students will identify each graphic example by type (title card, slide, craul, credit, special) and indicate any special considerations that have been violated. Special considerations that could be violated include size, clarity, aspect ratio, scanning, and essential area. For further information on television graphics, see the Content Outline and/or Zettl in the reference section of this unit.

B. The teacher will record four segments of television programs employing different types of graphics. Education programming on the arts often employ title cards, slides, crauls, credits, and special graphics. If recording off-the-air is not convenient, the teacher may produce a demonstration video tape employing various types of graphics. Students will identify, in their proper order, the types of graphics being employed and critique style, size, and clarity of the specific graphics used. For example, the essential area or aspect ratio of a title card may be violated or a craul may be turned too rapidly for proper clarity.

C. The teacher will provide instruction on the rules that must be observed in the preparation of graphic material. The teacher will provide various styles of rub-on letters and materials to construct a title card. Students will construct a title card for a simulated class television production. Title card lettering should be simple, bold, and not crowded. The letters should be parallel with the bottom edge of the studio card. The style of lettering should match the style of the entire production. The lettering should be contained within the boundaries of the essential area.

XI. Activities Related to Interviewing

A. The teacher will provide video taped segments of a television interview. Any type of local programming interview or late night, early morning interview format will suffice. Students will identify the technical considerations made (e.g., camera positions, effectiveness of lighting, types of microphones used). Students will identify each process being served (e.g., introduction, lead-in, or probing questions). Students will identify any violations in protocol (e.g., asking long questions or more than one question at a time, embrarrassing the interviewee).

B. The teacher will provide a video tape of a local remote television interview. Sports program on-the-scene interviews with athletic coaches or performers would suffice. Students will identify shortcomings in technical, process, or protocol considerations. For example, often camera movement is unsteady and/or audio pickup is of more than the primary source in a

remote telecast. Interviewers, without fully researching the subject matter, ask questions difficult to answer, putting the person being interviewed ill at ease. Often due to time limitations, the person being interviewed is expected to answer several questions rapidly when time and explanation are needed for each question.

C. The teacher will provide instruction on the principles of television interviewing techniques and assign students to be interviewers for simulated class television productions. Students will utilize techniques by satisfying each element of technical, process, and protocol considerations. Elements for each consideration may be found in the Content Outline.

XII. Activities Related to Scripting

A. The teacher will provide a list of television programs which utilize three different types of scripting. Generally, the program format will determine the type of script used. A television movie or weekly series would be fully scripted. Programs of an educational nature, or variety of programs in which a great amount of ad-lib commentary or discussion occurs, would be semi-scripted. A talk show where a particular performer ad-libs the commercials would employ a fact sheet for the commercials. Students will identify each program as fully-scripted, semi-scripted, or semi-scripted employing a fact sheet.

B. The teacher will provide a video tape of an actual television commercial. Students will identify the audio and video instructions which must be included in the commerical script whether fully-scripted or semi-scripted. For example, in a scene between two performers, the audio instructions would include the conversation carried on by each performer. The video instructions would include each camera shot, perhaps a two-shot with cut to a close-up or "CU" of one of the performers.

C. The teacher will distribute a fact sheet for a commercial product. Students will construct a one-minute scripted or semi-scripted television commercial employing a complete audio and video instruction format for a full-script or a limited audio and video instruction format for a semi-script. For further information on fact sheet, full-script, or semi-script construction, see Zettl in the reference section of this unit.

XIII. Activities Related to Final Production Analysis and Synthesis

A. The teacher will provide a video tape of a major television production. The teacher may video tape this production directly off-the-air. Students will identify all of the production elements (e.g., audio, video, graphics, lighting, editing), and critique, orally or in writing, the utilization of these elements in the television production. Students should identify strengths and weaknesses in the production elements employed and indicate achievement or lack of achievement in the blending of these elements to derive the overall effect.

B. Students, as members of class television production crew, will demonstrate competent and skilled performance in assigned production positions (e.g., camera, audio, switcher, graphics, lighting, talent) for simulated television productions. The performance criteria outlined in this unit for the assigned production positions should be satisfied.

INSTRUCTIONAL ASSESSMENT

I. Some of the work performed by the students during the learning activities may be evaluated. For example:

A. Identification of improperly set controls on visual schematics of a monitor and a video tape recorder.

B. Set up and performance of video tape recorder operations.

C. Identification of the television camera controls activated to produce specific effects on a television monitor.

D. Placement of steps to be taken in preparing a television camera for operation in their proper order.

E. Assembly of the three major component parts of the television camera, mounting and balancing of the camera on the tripod dolly and head.

F. Identification of the five camera movements viewed on a monitor.
G. Identification of the camera movement employed and the dramatic effect created in three different program situations or segments.
H. Performance of five camera movements.
I. Identification of the camera shot used in ten snapshots or ten posters.
J. Identification of five camera shots used in video tape segments from a television commercial or program and an explanation of the motivation for each shot.
K. Composition of a shot-by-shot description of a thirty-second television commercial reflecting the intended motivation.
L. Identification of picture composition errors created by the teacher.
M. Evaluation of how pictures meet the criteria of listed principles of television picture composition.
N. Composition of television pictures which meet the criteria for television picture composition.
O. Identification of the transition or effects device which should be employed in each of three program situations.
P. Identification of all the transition and effects devices employed in actual segments of television programs.
Q. Identification of the transition and effects devices to be employed in an unmarked script of a television commercial.
R. Performing of six video-switching operations.
S. Identification of switching errors and explanation of correct switching operation to be utilized in local television newscasts.
T. Preparation of the video-switching console for operation and performing all switching operations.
U. Identification of the specific type of illumination employed to separate the performer from the background, to eliminate undesirable shadows, and to highlight facial features.
V. Indication of lighting strengths and weaknesses in a local television news program.
W. Lighting of a news set.
X. Identification of the five control functions of the audio engineer in a panel discussion, an interview, a remote, and an instrumental performance.
Y. Assessment of how the audio engineer controlled the five aspects of television audio in a video taped segment of a remote rock concert.
Z. Performance of all the audio control board operations as instructed by a director.
AA. Identfication of graphic examples by type and indications of any special considerations that have been violated.
BB. Identification of the types of graphics being employed in video taped segments of television programs and critique of the style, size, and clarity of the specific graphics used.
CC. Construction of a title card for a simulated class television production.
DD. Identification of the technical considerations made, the process being served, and any violations made in protocol in taped segments of a television interview.
EE. Identification of the shortcomings in technical, process, or protocol considerations in a remote television interview.
FF. Utilization of interview techniques by satisfying each element of technical, process, and protocol considerations in a simulated class television interview production.
GG. Identification of television programs as scripted, semi-scripted, or fact sheeted.
HH. Identification of the audio and video instructions which must be included in the script of a television commercial.
II. Construction of a one-minute scripted or semi-scripted television commercial from a fact sheet of a commercial product.
JJ. Identification and critique of all production elements utilized in a major television production.
KK. Performance in assigned production positions for class television productions.

II. The students' grasp of the basic information of this unit may be assessed either in a short written quiz or in a unit test. Students should be able to:
A. List three monitor controls and nine video tape recorder controls which facilitate operation of VTR equipment.
B. Describe the function that each video tape recorder part serves.

C. Name the three major components of a television camera and the 14 controls necessary for video camera operation.
D. Describe the function that each television camera control serves and the characteristics of a television camera lens.
E. Name five basic camera movements.
F. Describe five basic camera movements and the primary motivation for each movement.
G. Name five major camera shots.
H. Describe five major camera shots.
I. List three objectives of television picture composition, four factors influencing the viewer's visualization process, five major staging and framing techniques, four character staging procedures, three methods of making action move, and two ways of utilizing camera perspective.
J. Define all terms related to television picture composition.
K. List the three main questions concerning video editing, three basic units of video editing, three standard cutting techniques, four standard dissolve techniques, three standard fade techniques, three special effects techniques, four standard superimposition techniques, one standard wipe technique, and one split-screen technique.
L. Describe three standard television transition devices and three special effects devices.
M. Name the controls and the operation capabilities of the video-switching console.
N. Describe the operation performed by each video-switching control.
O. List four types, three positions, three functions, and five objectives of television lighting.
P. Define lighting objectives by describing their functions, positions, and types.
Q. List five aspects of television audio the audio engineer must control.
R. Define terms related to television audio.
S. Name five types of television graphics and two special considerations necessary for their use.
T. Define terms related to television graphics.
U. List three basic considerations for television interviewing.
V. Describe the elements which are necessary for the successful implementation of each of the three basic considerations for television interviewing.
W. Name three types of television scripting.
X. Define full-script, semi-script, and fact sheet.

UNIT REFERENCES

Chester, G., G.R. Garrison, and E.E. Willis, *Television and Radio*, 4th ed. New York: Meredith Corporation, 1973. An excellent resource for both the sociological and technical-presentational sides of television and radio. Part Two, "Television and Radio in the Studio," is especially useful to the teacher as a supplement to the content of this unit.

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Zettl, H., *Television Production Handbook*, 2nd ed. Belmont, California: Wadsworth Publishing Company, Inc., 1968. The most comprehensive text in television production. The source of additional information relating to all aspects of the Content Outline.